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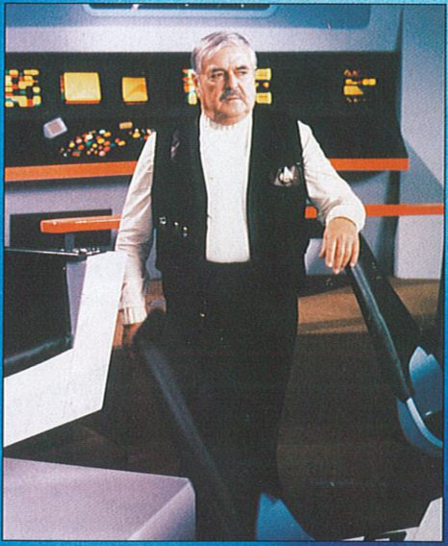
Doctor Who month begins!

dwb

No.120 December 1993

Christmas is coming...
and so is Patrick Stewart!

STAR TREK: The Next Generation

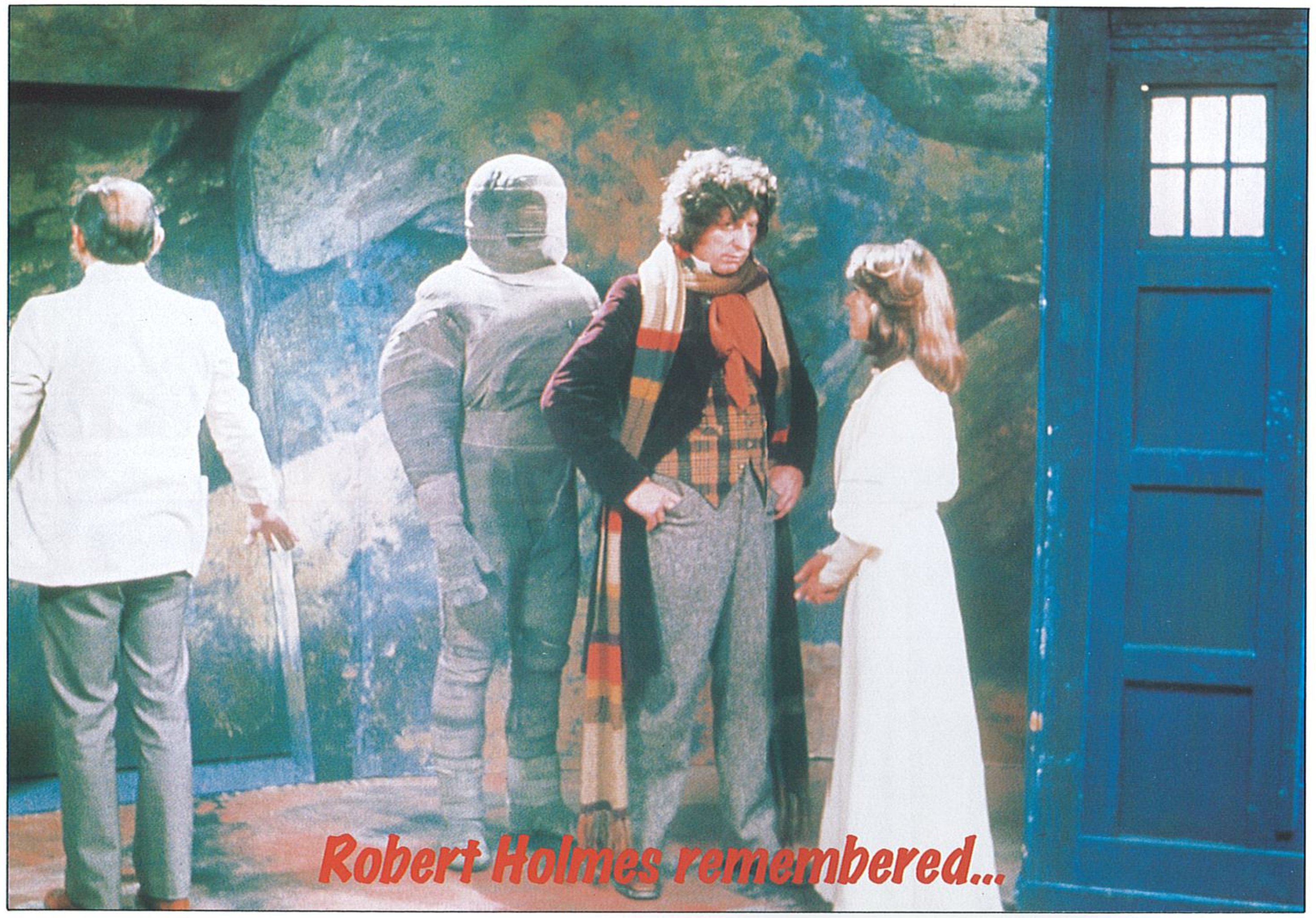


Season 6 overview

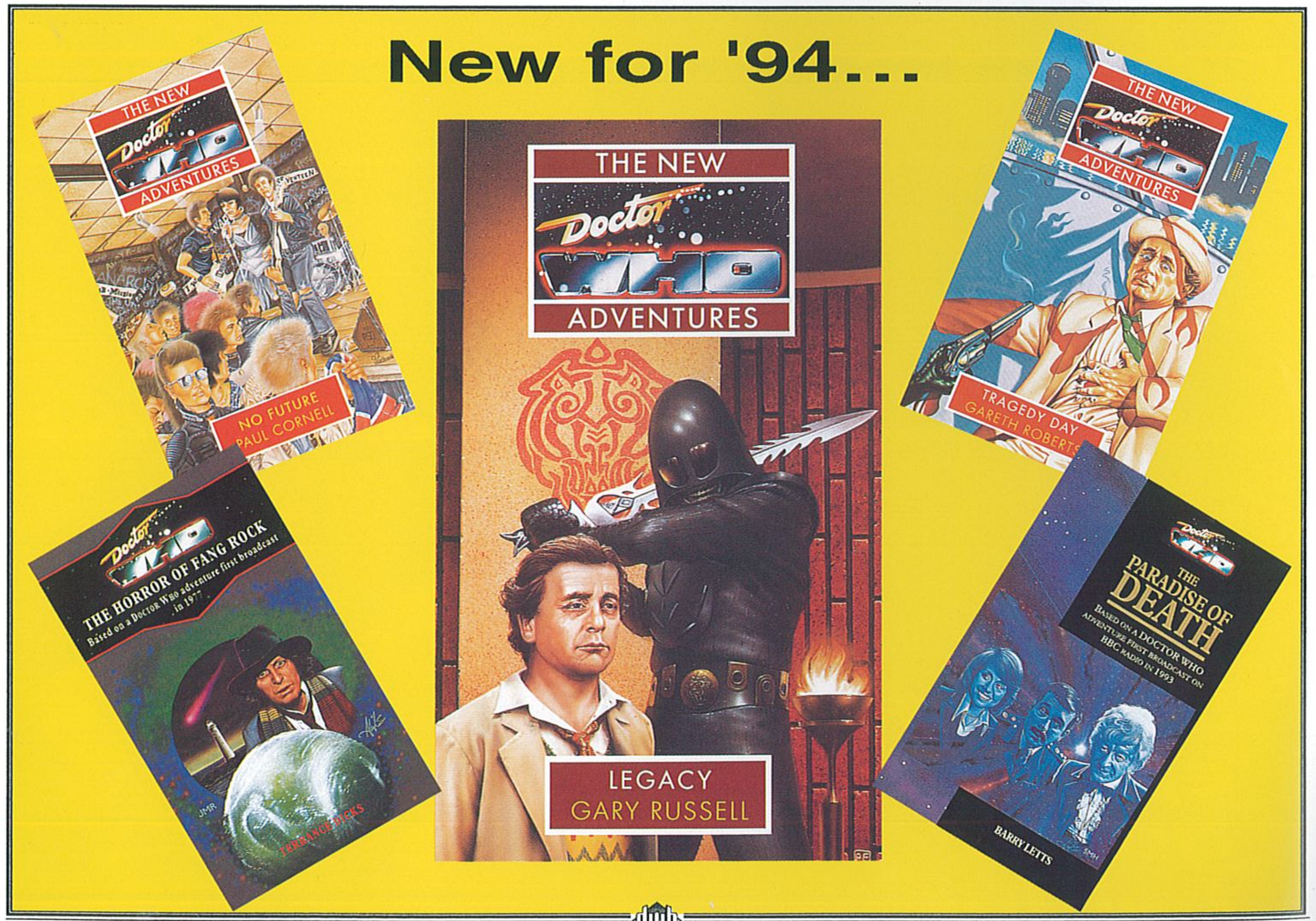
Star Trek memories

Shatner kiss and tells?

DS9 Season 2 episode guide begins...


Robert Holmes remembered...

New for '94...



Dreamwatch Bulletin 120

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EDITOR
DO NOT HASSLE

Voting on the season poll has now *officially* closed. But time permitting, any forms received within the next fortnight will be entered - no promises though! Each form takes a good ten minutes to put in, and the WHO results have to be ready for the series' 30th Anniversary, so I've got quite a job on my hands.

As a result, can I ask anyone expecting a reply from me, particularly regarding submitted articles, to be patient until December. Deadlines have to come first...

Can't say I'm that impresssed by the choice of *Planet of the Daleks* for the BBC1 repeat. It may please the fans, but so far as the general public's concerned, it's just going to reinforce precisely the image we **don't** want DOCTOR WHO to have — a cheap, tackily garish SF series in which people run up and down corridors. In fact, I can think of few seventies stories which have dated worse. Oh well, at least the documentary should impress a few people...

ANTHONY

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Cover: Patrick Stewart takes to the stage. (©McCabe's); Insets: The infamous inter-racial kiss, A STTNG Scotty on the bridge the authenticated original Enterprise (© Paramount)
Opposite page (Above): One of Robert Holmes' finest 90 minutes, *Pyramids of Mars* ©BBC Video (Below): Covers for *No Future* (Pete Wallbank, published February '94), *Tragedy Day* (Pete Wallbank, March '94), *Legacy* (Peter Elson, April '94), and Alister Pearson's covers for *Paradise of Death* and the reprint of *Horror of Fang Rock* .

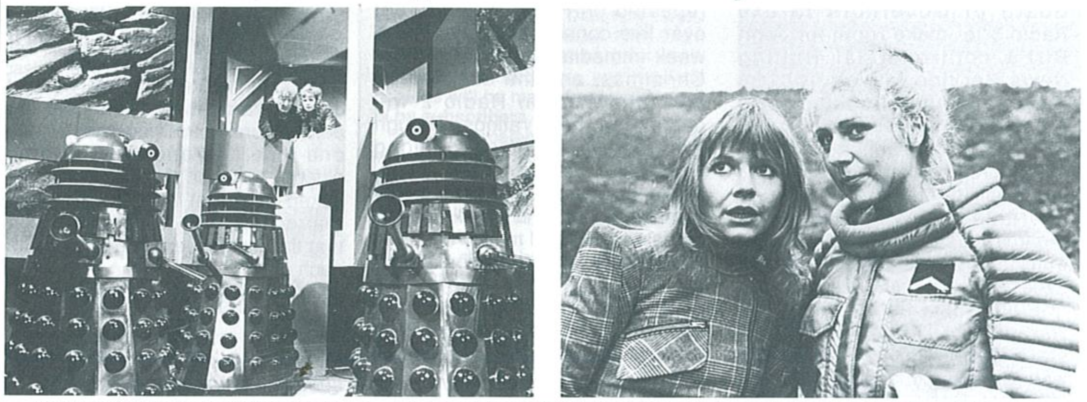
THANKS TO: Tony Clark, Dave Owen, Jeremy Bentham, Anthony McKay, Anthony Clark, BBC Video, Virgin Books, McCabe's, BBC Press Office, Marvel Comics, Paul Vyse, Kevin Davies, McCabe's, and anyone I've forgotten.

NEXT ISSUE:

DOCTOR WHO'S 30TH ANNIVERSARY!
A 36 page issue in which a variety of writers explain why *...THIS* is my favourite era*...begins...Planet of the Daleks...A surprise BBC interview (we hope)... & MUCH MORE111*
THIS SPECIAL ISSUE WILL FEATURE A SPECIALLY-COMMISSIONED WRAPAROUND COVER AND WILL RETAIL AT £2.99...

'DOCTOR WHO AND THE DALEKS' LAUNCHES NOVEMBER 5 ON BBC1

Documentary boosted to fifty minutes



Oops: Katy Manning's shifting hairstyles can now provide inadvertent amusement for a whole new generation of viewers...

ALAN YENTOB, Controller of BBC1, has christened the six-week long 30th anniversary tribute 'DOCTOR WHO AND THE DALEKS', which began 7.30pm on Friday, November 5.

There have been many developments since last issue, the major ones being the scheduling of the various programmes, the change in the choice of repeat, the upgrading of the documentary from 40 to 50 minutes, and the commissioning of an additional five-minute vignette.

Originally envisaged as a week-long celebration peppered with five-minute mini-documentaries, with the proposed repeat of *The Seeds of Doom* stripped over six days running up to the showpiece documentary on November 28, a more leisurely and sustained approach has instead been taken. Allowing for a week's pause for CHILDREN IN NEED, *Planet of the Daleks* is currently airing weekly up to December 17.

Originally Yentob had wanted a six-part Tom Baker but then decided that the Daleks should share top billing in the celebrations. There was an option to show *Destiny of the Daleks* with *The Sontaran Experiment* at one stage, but *Planet of the Daleks* quickly emerged as the obvious contender for a number of reasons: unseen since its original 1973 transmission; unavailable on BBC Video; and so far unscreened by UK Gold. Its airing on BBC1 will mark a breakthrough of another kind when episode three is transmitted, breaking the channel's unwritten rule that no black and white programme be broadcast in primetime - the very reason the six-part *The Dalek Invasion of Earth*

Continued page 4...

BEAT THE VAT-MAN!

Subscription renewal information

For a majority of subscribers to DWB, this is the penultimate issue of your 1993 subscription, and you should resubscribe now to ensure that the mailing of your issues continues uninterrupted into 1994.

In a bid to continue upgrading the quality of writing, photographs and artwork, and to help offset the recent rise in printing and postal rates, DWB will be priced at £2.75 in the New Year, our first increase in 18 months. Furthermore, November 30 marks the next Budget day, and it looks increasingly likely that the Chancellor will impose VAT on reading matter at a rate of 8% or 17.5%, which would push DWB nearer the imposing £3 barrier. To ensure this does not affect you, you must resubscribe before this date. If VAT is implemented on magazines with immediate affect, any orders received after December 1 will be returned with a request for the tax payment. We are also offering two-year subscriptions to everyone who subscribes before November 30 at a special reduced rate, so hurry!

To re-subscribe: If next issue marks the end of your subscription, you will find enclosed a sheet of 12 labels. Each one to be clearly filled in with your name and complete postal address (please do not write on the reverse side or cut up your labels, and unfortunately we cannot accept alternatives). Return the sheet as soon as possible with your appropriate payment (see table below) by cheque or postal order payable to 'DWB' and send as soon as possible to: ***DWB Subscriptions, PO Box 1015, Brighton, E. Sussex BN2 2YU.***

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Premium Service (mailed 1st class in card-reinforced envelopes)	£36	**£66**

(Overseas standard/premium rates)

	1 year	***2 years***	
USA/Canada	$69/$79 (as priced in 1990!)	**$125/$145**	**(US$ checks only)**
Australia/New Zealand	£42/£47	**£80/£90**	**(sterling cheques only)**
Republic of Ireland/Europe	£36/£39.75	**£69/£75**	**" " "**

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ROLLING NEWS THREATENS RADIO WHO

THE DECISION of the BBC Board of Governors to axe Radio 5 to make room for John Birt's controversial Rolling News Service leaves DOCTOR WHO once again looking for a network to call home. While Radio 5's educational and sports programmes are certain to survive its death, no such guarantees have been given regarding its drama output, which also includes the American SF series *The Adventures of Ruby.*

Plans for a follow-up to *The Paradise of Death,* once again starring Jon Pertwee and to be written and produced by the same team of Barry Letts and Phil Clarke, were to have been put forward in early October, but were delayed until the uncertainty over Radio 5's future, raised by the "rolling news" project and fuelled by the departure of high profile presenters like Danny Baker, had been dispelled.

The Paradise of Death will be repeated on Radio 2 (in stereo) over five consecutive days in the week immediately before or after Christmas, and the decision on any follow up on Radio 2 will depend on these ratings. Though *Paradise of Death* was among Radio 5's most successful series, Radio 2's average audience profile is much higher, and it will need to do particularly well to stay afloat. **HOWEVER**, a note of confidence is indicated by Radio 2's commissioning of an hour long documentary called ***DOCTOR WHO - Thirty Years,*** to be produced by Phil Clarke.

The documentary, to be aired between 16.03-17.00pm on Saturday, November 20, will be a retrospective celebration of "polystyrene planets, cardboard corridors and foam rubber aliens in an affectionate tribute to a unique sci-fi show", and will include interviews with past Doctors, companions, producers and writers.

A noted fan of the Barry Letts-produced period of the series, Clarke has enlisted the services of WHO veteran Nicholas Courtney, who he recruited for *The Paradise of Death,* to present the programme.

"STARBURST DOCTORED"

VISUAL IMAGINATION's much-heralded 'Four Doctors' interview, which appeared in issue 181 of the DOCTOR WHO 30th anniversary edition of Starburst magazine, was not all it seemed, it has been alleged.

Billed as "A Starburst interview by Joe Nazzaro", it transpires that the actors were not all together at any one time, the questions printed differed to those that were actually asked, and that their quotes were rearranged to give the impression that the actors were interacting with each other.

Furthermore, it transpires that many quotes given "off the cuff", when the actors were not aware that they were being recorded, also ended up in the interview.

These allegations come from no less an authority than Sylvester McCoy himself, who has expressed considerable annoyance over the affair.

Dissatisfaction has also been voiced at the tactics the interviewer used to gain access to the actors (who at the time were recording *The Airtime Solution*), supposedly on the pretext of "an informal chat over a pint" to discuss the Bill Baggs-produced project. In the event, however, it was completely ignored, with Nazzaro instead occupied in eliciting largely negative responses on the subject of *The Dark Dimension,* as part of an apparent ongoing smear campaign by Visual Imagination towards its author Adrian Rigelsford (see DWB118).

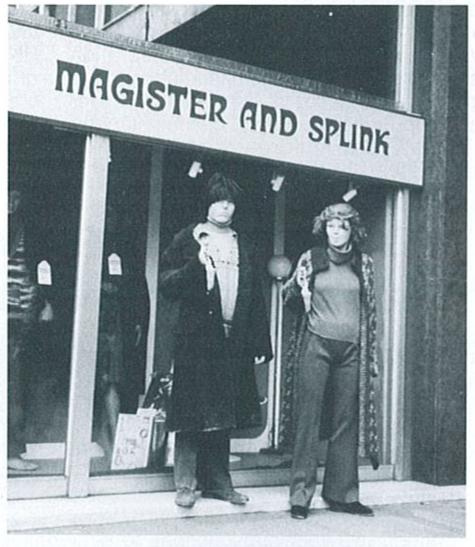
This controversial approach to journalism marks a radical departure from Starburst's usual approach of filling a considerable proportion of its pages with photographs and information culled almost entirely from film company press packs.

Anniversary update *(...cont. from page 3)*

couldn't be considered. However, the vignette exploring the missing episodes of DOCTOR WHO will be run alongside the black and white episode — covering in the process the re-colourisation of various Jon Pertwee episodes — thus making this exception seem providential.

DOCUMENTARY TAKES SHAPE

Originally, plans to mark DOCTOR WHO's 30th anniversary were envisaged as a day-long celebration on BBC2 to be overseen by the LATE SHOW's sub-division of the *Music and Arts* department, who are responsible for the successful 'theme' days that usually appear on Bank Holidays (and from where Michael Jackson, current Controller of BBC2, emerged). Promoted across to BBC1 by Alan Yentob, the documentary is still being co-ordinated by several LATE SHOW luminaries, notably John Whiston (Executive Producer) and John Bush (Producer), and will now be screened on Sunday, November 28 between 4.50-5.40pm (as opposed to mid-evening), — a relatively lucrative slot which garners impressive ratings for such niche programming as THE ANTIQUES ROADSHOW, and THE CLOTHES SHOW.



Meanwhile production is progressing apace, with several major segments and interviews already in the can, including director Kevin Davies' "dream sequence" of panning down on the TARDIS police box exterior, through its open doors and into the console room in one continuous shot, an effect that has never been attempted before. Various WHO celebrities have and are being interviewed, among them William Russell, Elisabeth Sladen, Sylvester McCoy, Sophie Aldred and K9(!), and, in a bid to break away from the 'talking heads' approach favoured by heavy-weight current affairs programmes, Davies has devised a number of "fun" scenarios in which to place his subjects, set within backdrops of several recreated famous WHO scenes. For example, original producer Verity Lambert and Carole Ann Ford are interviewed on Westminster Bridge amid a simultaneous re-enactment of the famous 'Daleks invade London' sequence from *The Dalek Invasion of Earth* (this story appropriately being Lambert's principal abiding memory of the series), and Colin Baker and Nicola Bryant at St. Paul's Cathedral with '80s Cybermen! In a significant coup, Roberta Tovey who portrayed Susan in the two Amicus movies, will be interviewed on a recreated *Daleks - Invasion Earth 2150AD* film set with reconstructed movie Daleks and a couple of Robomen going about their business in the background, though the most ambitious idea is the rebuilding of the Emperor throne room from *The Evil of the Daleks* overseen by the riginal designer Chris Thompson, which, together with Julian Vince's remarkable reconstruction of the Emperor Dalek (displayed recently at Panopticon), will provide an eerie backdrop for a segment featuring Deborah Watling and Frazer Hines, the latter of whose involvement is still subject to a mutually convenient time being found due, as ever, to his EMMERDALE commitments.

A similar problem has been posed by other actors approached at such short notice and currently tied-up with various pursuits, including Tom Baker (on MEDICS), Peter Davison (presently engaged in a new feature film of *Black Beauty)*, and Jon Pertwee (who is resting abroad before his forthcoming Scrooge tour).

Initially some actors were hesitant about appearing, fearing the documentary would be handled in the same vein as *Resistance is Useless*, but Davies has assured those concerned that it will be "a warm, affectionate birthday tribute to DOCTOR WHO".

In another notable coup, Davies has traced Jessica Carney, William Hartnell's granddaughter, and she has enthusiastically agreed to discuss her personal memories of the late actor, in particular the occasion when he took her onto the set of *The Web Planet.* Davies is optimistic that her unique insight into Hartnell, who played the Doctor when she was an impressionable four year old and whom she likened to having Doctor Who as her granddad, will provide one of the main highlights.

The format adopted for the documentary will be DOCTOR WHO through the years as seen through the eyes of an impressionable young viewer, in this case an eight-year-old actor called Josh - himself a self-confessed fan of the series - pictured here in a sequence emulating the memorable 1970 story *Spearhead from Space.*

Among the high-calibre crew Davies has enlisted are *Mindwarp*/HITCH HIKERS... designer Andrew Howe-Davis and Phil Robinson on set design, Mike Tucker (now a fully-fledged BBC visual effects designer), and musician Mark Ayres. Already talk is underway with BBC Video for a re-edited, extended release for 1994.

BITS AND PIECES

With his workload on the 50-minute documentary proving extremely time-consuming, Davies has decided to direct only the sixth and final vignette if time is available, and a number of guest directors have been commissioned to oversee production on the first five. Making his television directorial debut for the first segment is Ralph Montagu, the expert behind the recent colorisation of many Jon Pertwee episodes. Simultaneously involved in his unofficial capacity as Davies' advisor and graphics artist, Montagu has come up with a simple though effective idea of exploring the genuine origins and functions of the British Police Box., even daring to reveal what *really* lurks within its gloomy interior.

The other five segments have yet to be firmly decided and scheduled (apart from the missing episode vignette), although current favourites include an idea from John Bush about the Cybermen; the vast area of merchandising; and Davies' interest Havoc, who provided many of the stunts for the hairier early '70s stories...

Dimensions of Time Latest

THE WORST FEARS of many fans may be realised on November 27 if the climax of the Children in Need sketch, *The Dimensions of Time*, depicts K9 rejoining the seventh Doctor and Ace aboard the TARDIS after the Doctor has discharged the Rani into a time-tunnel vortex with the aid of Ace's ghetto-blaster.

In the latest twist to the two-part 12-minute skit - the first of which airs during the CHILDREN IN NEED fundraising evening on BBC1 on November 26 - it is understood that two endings have been shot, one with K9 rejoining the TARDIS, the other with him watching it dematerialise, repeating the words "Master, master..." 'Co-writer' John Nathan-Turner reportedly couldn't resist the temptation to reinstate the metal mutt, who is generally detested by fandom. However any return would be short-lived as the sketch has not formally been logged as serial 7R in the DOCTOR WHO canon, effectively preventing it (and EASTENDERS) from becoming part of DOCTOR WHO's ongoing continuity. It will instead almost certainly be classed alongside other 'fun' sketches such as *A Fix With Sontarans* produced for JIM'LL FIX IT.

Originally intended to open featuring the TARDIS zooming in on the EASTENDERS titles, this idea has been abandoned due to expense, with the familiar McCoy title sequence utilised instead to a "techno-funk" rendition of the theme music (not by Keff McCulloch who provides only the incidentals)

Further to last month's exclusive set reports, more details have emerged concerning the recording of the sketch. In addition to the five Doctors - life-like sculptures representing William Hartnell and Patrick Troughton care of the talented duo of Stephen Mansfield and Sue Moore were abandoned on the grounds of "bad taste" - no less than 22 past companions took part in all, mismatched with various Doctors as well as appearing in solo scenes. For example Lalla Ward's Romana hides in a garage from assorted monsters when a threat of a more gruesome kind - the Mitchell brothers - turn up!

During the first day of recording Tom Baker - whose Doctor the others are trying to save from the clutches of the evil Rani - suggested that the Rani shoot his Doctor in the head with a resulting splurt of blood, but he settled for a "question mark" bruise...

The last day of recording at the Cutty Sark, Naval College and Maritime Museum was almost brought to a standstill because of severe morning mist, but recording at the Cutty Sark progressed apace with Sylvester McCoy, Jon Pertwee, Sophie Aldred and Debbie Watling (sporting a plaster cast wrist). It was doubtful whether the helicopter needed for the sixth Doctor and Brigadier scene later on at the Naval College (see last issue) would be able to navigate in such conditions, but the mist cleared allowing Mike Yates to escort the third Doctor up to the helicopter in Bessie, veteran Terry Walsh then doubling as Pertwee's Doctor as he boards and takes off...and landing with Colin Baker's Doctor!

Recording then continued at the Maritime Museum with Sylvester, Sophie, Louise Jameson (back in her familiar Leela skins) and K9 with Mat Irvine at the controls (who eventually had to resort to pulling the lump of metal along with a piece of string). In fact such were the delays caused by technical hitches throughout the afternoon that Sylvester had to eventually run off to a waiting taxi, still in costume, to be whisked away for his latest theatre performance in *The Invisible Man!*

With Tom Baker solo at the Riverside Studios in Putney, Peter Davison and Jon Pertwee (again) on the EASTENDERS lot, Sylvester McCoy at the Cutty Sark and Colin Baker at the Naval College, none of the Doctors meet each other throughout the duration, with the resulting twelve minutes spread painfully thinly among them, in addition to the hoards of companions and EASTENDERS stars all vying for a share of approximately 700 seconds of airtime (or half the length of one official DOCTOR WHO episode!).

•***Radio Times*** *has devoted its CHILDREN IN NEED cover to the sketch, effectively also serving as the DOCTOR WHO 30th anniversary cover. Each of the Doctors is depicted from the skit, with Tom Baker looming largest in the foreground, to the anticipated annoyance of his peers...*

•***Nathan-Turner's*** *"documentary"" vignette will appear as part of a CHILDREN IN NEED Sunday afternoon preview (tentatively November 6 or 13).*

•***3D glasses*** *have been specially manufactured for the CHILDREN IN NEED weekend for use with various items in addition to Dimensions of Time. They will be unveiled at the CHILDREN IN NEED press launch in early November with proceeds from sales going to the appeal.*

UK GOLD ANNIVERSARY WEEKEND

UK GOLD are offering three categories from which stories can be chosen for their DOCTOR WHO weekend over November 20th-21st. The stories will be shown between (approx.) 9am and 3pm, and the final choices will be made from votes sent in by subscribers.

The three categories for voting are intended to offer a choice of "Favourite Doctor", "Favourite Companion" and "Favourite Monster", though the choices in each case are strictly limited. A fourth category, "Missing Stories", offering a choice between the surviving episodes of *The Ice Warriors* and *The Moonbase* has been abandoned.

Saturday 20th

9.00am **Favourite Doctor**
Spearhead from Space (Jon Pertwee)
Warrior's Gate (Tom Baker)
Kinda (Peter Davison)
The Curse of Fenric (Sylvester McCoy)
11.00am **Favourite Companion**
Horror of Fang Rock (Leela)
Day of the Daleks (Jo Grant)
Horns of Nimon (K9)
The Time Warrior (Sarah Jane Smith)
1.00pm **Regenerations**
The Tenth Planet 3,The War Games 10, Planet of the Spiders 6
(Replaces *The Five Doctors*)

Sunday 21st

10.00am **Favourite Monster**
Earthshock (The Cybermen)
Remembrance of'Daleks (The Daleks)
The Two Doctors (The Sontarans)
Warriors of the Deep (Homo Reptilia)
Noon SURVIVORS (as normal)
1.00pm ***K9 and Company***
1.55pm *Resistance is Useless*
2.30pm Who Weekend Close

The Keys of Marinus has been pulled from the November schedule and will be screened in January instead. The complete UK Gold DOCTOR WHO schedule for November through to Christmas is as follows...

*The Dead Planet, The Dalek Invasion of Earth, The Chase, *Planet of the Daleks,*
Death to the Daleks, Genesis of the Daleks, Destiny of the Daleks
(*Changes are possible in light of the BBC1 repeat).

•Votes to: Nuala Giblin,
UK Gold Broadcasting Ltd.,
The Quadrangle,
180 Wardour Street,
London W1V 4AE

briefly...
•IT'S OFFICIAL!!

•**WHAT CAN now be considered to be** extremely old hat news to readers of DWB has finally been confirmed on BBC Radio 1. **Top-level discussions are underway to bring DOCTOR WHO back to the small screen!** DWM editor Gary Russell appeared on a news item on October 28 voicing the concern of his readers at the prospect of the series being given to the Americans, and The Daily Star has even suggested "hunky" BAYWATCH actor David Hasselhoff as a prime candidate as the Doctor. Sheesh!

•**THE SEARCH for rare archive** material for the documentary has yielded the discovery of the previously missing BLUE PETER 'Design a Monster Competition'! Incidentally Biddy Baxter, former BLUE PETER producer, has been involved in the top-level discussions with BBC1 Controller Alan Yentob rearding the direction DOCTOR WHO's future should follow. BLUE PETER itself will be marking DOCTOR WHO's thirtieth anniversary in an upcoming tribute...

•**IN AN EXCITING new development** for the convention scene, DWB is pleased to announce, in association with MLG Promotions, NEBULA '94, to be held at Gladstone Hotel in Liverpool (formerly The Crest). With the emphasis on fun and informality — with the guests being encouraged to socialise with the attendees — the eighth MLG event will in effect be a "live" version of DWB, drawing largely on DOCTOR WHO but with guests invited from other genre series including RED DWARF and BLAKE'S 7. Revolutionary concepts are also being developed in an effort to break away from what is increasingly becoming a staid and predictable format. Full details, hopefully, next issue...

•**FOR THE RECORD, Green Light's** DOCTOR WHO Movie rights expired on October 29 (hurrah!)...

•**BBC VIDEO have confirmed the** DOCTOR WHO releases for the first quarter of 1994: *Planet of Evil* and *Dragonfire* for January with *The Green Death* and *Arc of Infinity* in March (with a cover by **Pete Wallbank**), indicating a return to the pre-anniversary year bi-monthly release frequency.

•***TRIAL of A Time Lord* performed** predictably below par, reaching only number ten in the Gallup chart - the lowest position of the year thus far...

•**VIRGIN's recent policy of reprinting** existing WHO novels with new covers has been adandoned due to low sales. *Horror of Fang Rock* will be the last such book when it is published next spring. Alister Pearson will be moved full-time on to THE MISSING ADVENTURES, which will initially be released quarterly, not monthly as originally envisaged, though the rate will be accelerated if the books prove as successful as THE NEW ADVENTURES. The MISSING ADVENTURES title seems likely to be dropped in favour of PAST LIVES...

•**IT TRANSPIRES that BBC** Enterprises are behind Virgin's apparent reluctance to regenerate the seventh Doctor in their NEW ADVENTURES series, insisting that the Sylvester McCoy inspired interpretation must remain, which has been interpreted as a precautin in case the series resumes where it left off...

•**HARVARD ASSOCIATES tell us they** are gradually catching up with outstanding orders for the TARDIS Video Cabinet (see back cover). A quicker drying paint is being used to speed up the manufacturing process, and orders are being processed as each one dries... **DWM'S Thirtieth Anniversary Winter** Special together with #207 (see left) are said to be "unmissable". Published at the end of November, the former will recreate the cover of the Radio Times tenth anniversary with a specially-commissioned photograph depicting Sylvester McCoy in the place of Jon Pertwee with a Dalek, Cyberman and Tetrap...

Coming Soon...

November

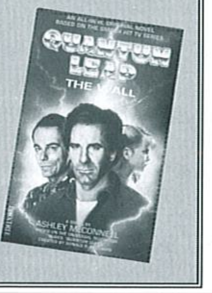
1st	**DOCTOR WHO:** *Resurrection of the Daleks* (video)
1st	**DOCTOR WHO:** *The Two Doctors* (video)
5th	*Planet of the Daleks* episode one repeat (BBC1, continues weekly, 7.30pm)
8th	**DEEP SPACE NINE:** *Battle Lines, The Storyteller* (video)
8th	**DEEP SPACE NINE:** *Progress, If Wishes were Horses* (video)
15th	STAR TREK: *The Price of the Phoenix* (Marshak & Culbreath)
15th	**Nitpicker's Guide for NEXT GENERATION Trekkers** (Phil Farrand, £7.99)
18th	**THE NEW ADVENTURES:** *The Dimension Riders* (Daniel Blythe)
18th	**DOCTOR WHO - Sixth Doctor Handbook** (Stammers/Howe/Walker)
18th	DOCTOR WHO reprint: *Invasion of the Dinosaurs* (Malcolm Hulke)
22nd	**NEXT GENERATION:** *Lessons, The Chase* (video)
22nd	**NEXT GENERATION:** *Frame of Mind, Suspicions* (video)
25th	***DOCTOR WHO Magazine 205*** (£7.50, full colour throughout)
25th	***DOCTOR WHO Magazine Winter Special*** (£3.25)
26th	***The Dimensions of Time*** episode one (BBC1)
27th	***The Dimensions of Time*** episode two (BBC1)
28th	**DOCTOR WHO documentary** (BBC1)

December

2nd	**QUANTUM LEAP — *The Wall*** (Ashley McConnell)
5th	***DOCTOR WHO CLASSIC COMICS 14***
12th	**NEXT GENERATION:** *Here There be Dragons* (John Peel)
16th	**THE NEW ADVENTURES:** *The Left Handed Humming Bird* (Kate Orman)
16th	DOCTOR WHO reprint: *The Web of Fear* (Terrance Dicks)
20th?	*Paradise of Death* part one (repeat, continues daily, Radio Two) **or**
27th?	*Paradise of Death* part one (repeat, continues daily, Radio Two)

DOCTOR WHO
CLASSIC COMICS

Doctor Who
THE HANDBOOK
THE SIXTH DOCTOR



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DOCTOR WHO
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PATRICK STEWART'S *A CHRISTMAS CAROL* COMES TO LONDON

PATRICK STEWART is finally bringing his highly-acclaimed solo version of Charles Dickens' classic story, *A Christmas Carol*, to London's West End this Yuletide season for a limited two-week run.

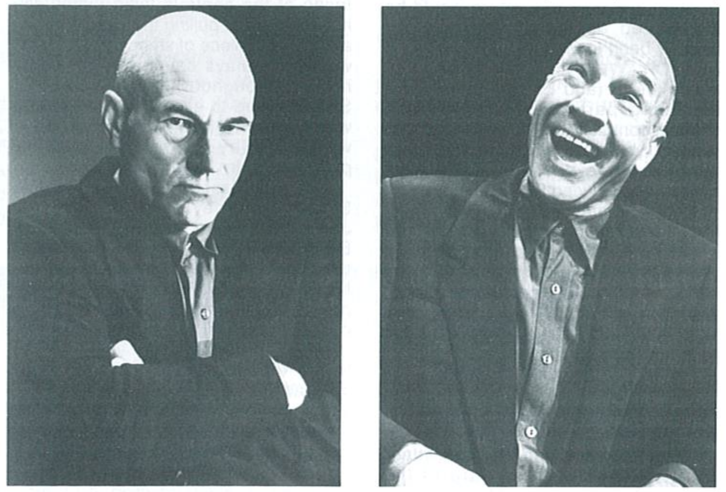
A theatre venue has yet to be confirmed, but Stewart will appear in 16 performances to run between December 27-January 9. Stewart was an accomplished member of the Royal Shakespeare Company for twenty-five years prior to landing his plum role in STAR TREK: THE NEXT GENERATION, winning a Laurence Olivier Award for his performance in *Anthony and Cleopatra*. His distinguished television credits include *I, Claudius* and *Tinker, Tailor, Soldier Spy* alongside Sir Alec Guiness.

In his one-man show, he depicts all 39 of Dickens' characters, including Ebeneezer Scrooge, Bob Cratchit, Jacob Marley and even Tiny Tim, all with the minimum use of make-up, costumes and props, singlehandedly conjuring up the rich atmosphere of the much-loved tale.

The show premiered in New York's Broadway back in 1991 to ecstatic reviews, going on to break all records for a one-man show when he returned in 1992 as well as a prestigious *Drama Desk Award* for Best Solo Performance. He now hopes to emulate that success on home soil.

•*Information concerning the venue, performance schedules and ticket price details will appear next issue, but bookings are currently being taken by First Call on (071) 497 9977. Members of the Official UK STAR TREK Fan Club should quote their membership number when booking which will entitle you to a £6 discount off top price seats.*

Below: Man of many faces (© McCabes)



Star Trek news

•Upcoming episodes of DS9 include *Invasive Procedures*, a budget strapped episode in which a Trill forces Dax to give up the symbiont creature within her while the station remains deserted to avoid hiring extras; *Cardassians*, which concerns a Cardassian child raised by Bajorans; *Malora*, in which Dr. Bashir falls in love with a visitor from a low gravity planet who is confined to a wheelchair under earth normal conditions; *The Rules of Acquisition*, in which Quark admires the business ferocity of a new Ferengi, who is actually a female disguised as a man because of the restrictive nature of Ferengi society; *Necessary Evil*, which will reveal how Odo became security chief under the Cardassians; and *Second Sight*, which finds Sisko falling for a mysterious woman. Writers are currently working on plans to introduce a new alien menace to the series in the form of The Dominion, an alien culture who control much of the Gamma Quadrant and start to pay attention to the increasing traffic through the wormhole...

•TNG moves from politically correct to environmentally correct as Geordi begins to suspect that warp drive engines are damaging the fabric of space in *Force of Nature*, a story that has supposedly been in development for several years, while Data meets up with a potential Mother figure in the form of Dr. Soong's widow in *Inheritance*. *Parallels* is to be another parallel universe/possible future story depicting an Enterprise commanded by Riker where Worf is first officer and married to Deanna, while *Lt* Wesley Crusher holds Worf's old post at Security. Wesley is likely to reappear later on in the season "if a suitable idea comes up", but Wil Wheaton, while still campaigning to return full time, feels that "some of the production team don't want him back"! In the meantime he has taken work with a Kansas computer firm, while growing his hair and wearing a nose-stud in a delayed rebellious phase! Following *Parallels* will be a Beverly episode involving aliens and an odd love story.

•Jeri Taylor has joined the think tank developing ideas for a new version of STAR TREK, leaving production staff uncertain whether this will continue TNG in some form. Takeover bids for Paramount have added to the confusion, but it is known that some TNG cast members (not including Patrick Stewart and Brent Spiner) signed options for an eighth series along with their seventh season contracts.

•Location shooting of the film will begin in early April, some time sooner than previously expected, to give Paramount the option of a Thanksgiving (late November) opening. Only Patrick Stewart is currently signed for the film, and no director has yet been announced, some time after this would normally happen. Deforest Kelley says he has not been approached regarding the film, but suspects it would be a mistake to try and squeeze in 14 regular cast members! He has not yet read William Shatner's book (see review), and intends not to, as he understands it is unkind to Gene Roddenberry, with whom he got on unusually well. He is also considering retiring permanently, and recently turned down a lead role in a sitcom with comedian Don Rickles...

•Funding for another sitcom, to star Walter Koenig, George Takei, Nichelle Nichols and Jimmy Doohan has been derailed by Koenig's heart attack, but he insists it will still go ahead on a cable channel. Set on a space station, it was to show the four working in a cabaret/bar, with Doohan as the proprieter, Nichols as the chanteuse, Takei as the Maitre de', and Koenig as a failed comic touring the outer reaches of the entertainment circuit...

FRESH FACES IN UNEXPECTED PLACES

KATHLEEN TOTH LOOKS AT THE NEW TELEFANTASY - ORIENTATED SERIES AIRING IN AMERICA THIS "FALL"...

ALMOST LOST in all the publicity for Stephen Spielberg's SEAQUEST series has been the debut of three other new series with a science fiction or fantasy theme. The first to air was the biggest surprise. Fox network, a captive of Aaron Spelling's teen jiggle shows and vulgar comedies, has turned Friday nights over to THE ADVENTURES OF BRISCO COUNTY JNR and THE X FILES. BRISCO won early acclaim as a cross between MAVERICK and THE WILD WILD WEST. It chronicles the adventures of Harvard educated Brisco County Jr., son of a famous marshall slain by the infamous John Bly and his gang. This tragedy leads Brisco to forsake his care free pursuit of women to become a bounty hunter working for some rather questionable land, rail and mine barons in hopes of avenging his father.

That all sounds humdrum enough, but the series is designed to keep tongue firmly in cheek. Briscoe is played with a flair by Bruce Campbell, hero of Sam Raimi's cult *Evil Dead* films. He also has a horse, Comet, who is smarter than he is and frequently reminds him of the fact. Brisco has competition in the form of the unsavory Lord Bowler and occasional help from a dance hall singer named Dixie who is played by Kelly Rutherford in an admitted homage to Madelaine Kahn in BLAZING SADDLES.

Brisco is also aided by Professor Wickwire, who invents one strange device after another, including a rocket. This is fortunate as Brisco tends to encounter villains who have equally advanced weapons, such as tanks. John Astin plays Wickwire as a cross between Gomez Addams and the lunatic he played on NIGHT COURT. In the pilot episode Chinese miners also discovered a mysterious orb in the mine pit which gives superhuman strength to all who touch it. The whereabouts of the orb are now uncertain.

The series got off to a highspirited start but, unfortunately, already shows signs of running out of ideas after only four or five episodes, repeatedly using the same characters and gags. John Pyper-Ferguson was amusing the first time around as a whining outlaw who robs trains by putting huge boulders on the tracks and disguising them by painting a landscape on the front. The first time is funny, the second and third times much less so. The orb seems to have disappeared from the plot and and Comet solves most of the mysteries.

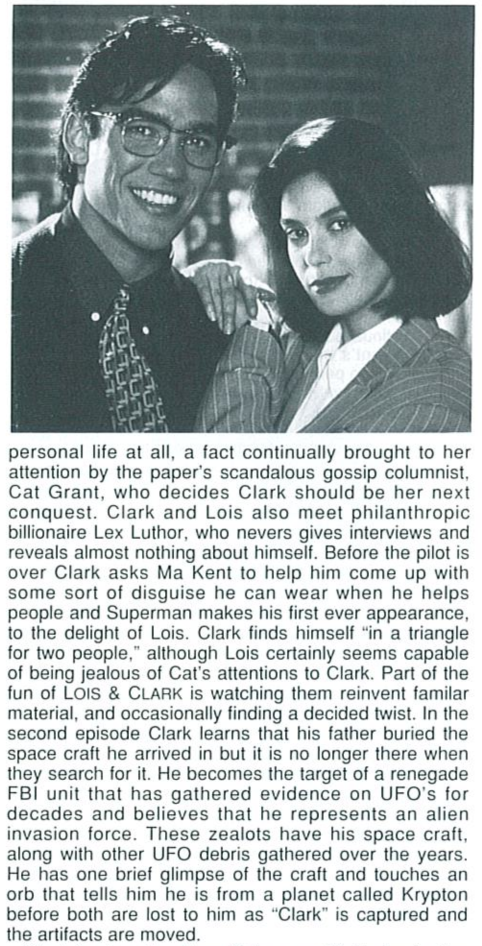
THE X FILES has emerged as much the better entry, although it was almost entirely overlooked in hype for the season. A dark tale of things that go bump in the night, it is not recommended for children or the easily disturbed. The premise is that the FBI maintains a set of records on odd, unexplained phenomena — the X files — which have been neglected until being taken up by Fox Mulder. Mulder is an eccentric but brilliant agent who won his reputation in the violent crimes section with his study of serial killers and the occult. He is an Oxford trained psychologist who is a brilliant analyst but disturbing — so disturbing that he is called "Spooky" Mulder behind his back. Mulder's interest in the X files prompts his superiors to assign Agent Dana Scully to work with him. She is chosen because she is a medical doctor with a strong scientific background and it is clear that she is effectively under orders to ensure her reports debunk Mulder's investigations.

Scully is a sceptic who finds herself forced to accept many of Mulder's seemingly crazy theories. Their first two investigations involve UFO-linked phenomena in different parts of the country. They experience time lapses and unearth strange corpses. They also encounter opposition from other government agencies which seem to be keeping material secret. They are warned and occasionally aided by a mysterious individual who seems to know a great deal more about what is going on then they do. Mulder tells Scully that his interest in possible UFO sightings goes back to his childhood. His sister disappeared from her bed one night when she was eight, never to be seen again. This loss destroyed his family and drove him into the study of psychology. Years later under deep hypnosis he supposedly recalled being immobilized by aliens who entered his room and took his sister away.

The series has not confined itself to UFOs. The third episode was a memorable hunt for a mutant human capable of dwelling in sewers and elongating himself through ventilator ducts and chimneys to rip the livers out of chosen victims every thirty years. The special effects were quite notable, but so was the scripting of bureaucratic mentalities within the agency which worked to suppress the unacceptable theories advanced by Mulder. Mulder is played with calm sincerity by David Duchovny, last seen in theatres co-starring with Michelle Forbes in *Kalifornia*, a film which persuaded Forbes to forego her role as Ensign Ro in STAR TREK to take her chances on a film career. Duchovny seems to have made the opposite decision. Scully — played as a sceptical careerist who is driven to believe — is Gillian Anderson's first high profile role. Their Deep Throat informant is played by Jerry Hardin (Mark Twain in TNG). This series deserves a bigger audience then it can find on Friday night on Fox, but should be well promoted once it inevitably reaches Sky One.

Lastly, we come to SEAQUEST's big budget competition, coming to Britain in the New Year. Warner Brothers is backing **LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN** with a healthy budget. ABC in its wisdom has chosen to run this series directly opposite SEAQUEST, and have split the same audience between them to the advantage of the venerable Angela Lansbury on MURDER SHE WROTE. LOIS AND CLARK ran considerably behind SEAQUEST in their premiere week but was then preempted the second week, contributing to its continuing decline. The latest figures show LOIS & CLARK rating neck and neck with SEAQUEST at number 41, but Angela Lansbury was off air that week, and it remains to be seen whether LOIS AND CLARK'S glowing reviews will be enough to ensure that its recovery continues.

LOIS & CLARK takes up the considerable challenge of offering a fresh slant on Superman and largely succeeds. This Superman is very much about relationships and as such will not please comics devotees. The man of steel is a nice young man from Smallville, Kansas, who knows he is adopted and that he is different, but arrives in Metropolis not knowing where he originally came from or why he has his abilities. Both his adoptive parents are still alive and have always cautioned him to conceal his differences, least he end up on some scientist's dissecting table. But he finds so many people in need of help in the big city that he runs the risk of being discovered. He also is quite smitten with the top reporter at The Daily Planet, Lois Lane, although she warns him that she has no time for farmboys. In truth, she has had little time for her personal life at all, a fact continually brought to her attention by the paper's scandalous gossip columnist, Cat Grant, who decides Clark should be her next conquest. Clark and Lois also meet philanthropic billionaire Lex Luthor, who nevers gives interviews and reveals almost nothing about himself. Before the pilot is over Clark asks Ma Kent to help him come up with some sort of disguise he can wear when he helps people and Superman makes his first ever appearance, to the delight of Lois. Clark finds himself "in a triangle for two people," although Lois certainly seems capable of being jealous of Cat's attentions to Clark. Part of the fun of LOIS & CLARK is watching them reinvent familar material, and occasionally finding a decided twist. In the second episode Clark learns that his father buried the space craft he arrived in but it is no longer there when they search for it. He becomes the target of a renegade FBI unit that has gathered evidence on UFO's for decades and believes that he represents an alien invasion force. These zealots have his space craft, along with other UFO debris gathered over the years. He has one brief glimpse of the craft and touches an orb that tells him he is from a planet called Krypton before both are lost to him as "Clark" is captured and the artifacts are moved.



Clark is played by Dean Cain, a certifiable hunk after a stint on BEVERLEY HILLS 90210, but one who can act. He manages to make Clark decidedly non-nerdy and appealing while carrying off the task of flying around in tights. Teri Hatcher, QUANTUM LEAP's original Donna Eleese, plays a decidedly modern Lois who only loses her cool when around Superman or with Clark on the weekly occasions when it appears they are about to die. She has been confessing one secret about her life to him at these moments. V's Lane Smith plays Perry White without any "Great Caesar's Ghost", as a southern boy prone to expressions involving Elvis. Michael Landes is a suitably brash but not dense Jimmy Olson — mesmerised by Cat but more realistically pursuing Lois' sister. Tracy Scoggins hams it up as the libidinous Cat. John Shea is a very smooth Lex Luthor, who will clearly not be the only villain to dog Superman, and Terrance Knox plays the former UFO investigator gone over the edge in pursuit of an alien menace.

Kathleen Toth

seaQuest edited by ITV

THE PILOT EPISODE of Steven Spielberg's much-hyped submarine series SEAQUEST DSV was heavily edited by ITV for its screening on October 16th.

Reportedly intended initially for a high profile primetime slot facing CASUALTY, the pilot was rescheduled to family viewing time around 6pm and edited down to 90 minutes, as opposed to the 2 hour premiere it enjoyed in the States. As much as 10-15 minutes was deleted from the opening of the film, depicting the seaQuest under the authority of Norpac and Captain Marilyn Stark. The loss of these sequences, which establish the basic concept of the series, created a number of holes in the transmitted version as characters referred back without explanation to the incident which cost Stark her command, and led to the establishment of the UEOO (see DWB119). The deleted scenes are all included in the hardback novelisation of the film, now available priced £9.99, and can be seen in the planned video release.

The first regular episode was also scheduled for a similarly short 40 minute slot at Saturday teatime, but the series was then moved to Sunday at 6.30pm after TV Magazines went to press. In the process of recheduling, the first two episodes have been shown in reverse, and the decidedly lacklustre episode (about Darwin's illness) screened as a result seems unlikely to have established the series successfully in its new timeslot — particularly as it overlaps DS9 on satellite...

briefly...

•**THE AVENGERS on video was** launched with a star-studded reunion party on October 27, the climax to a week of promos and guest appearances by Patrick MacNee, Honor Blackman, Diana Rigg and Linda Thorson taking in Radio One and Good Morning with Anne and Nick among others. Accompanying press literature stating that all 162 episodes have been simultaneously released is wrong on two counts - only six episodes have so far been released on three tapes at £10.99 each (see last issue), and only 161 episodes were ever made...

•**IN A FRANK and revealing interview** with The Standard newspaper on October 14, Patrick MacNee made more revealing revelations about how, as a fatherless boy in the late '20s, his mother introduced him to her lesbian lover...

•**HONOR BACKMAN'S famous size 4** black leather 'kinky' boots are expected to raise £800 at auction at Christie's in South Kensington next month...

•**MANIMAL - the early '80s US** series starring Simon MacCorkindale as a scientist whose way of fighting crime is to turn himself into animals - is being revived following a wave of interest in the series, now a cult in Europe. Only eight episodes were ever made of the series - once dubbed as "Little more than Magnum in an animal outfit" - in 1983 (broadcast on BBC1 in 1984), but now MacCorkindale is set to make a new series in conjunction with French and German production companies...

•**A FOR ANDROMEDA episode seven** is reportedly the first telefantasy success of the BFI's *Missing Believed Wiped* campaign. An incomplete scratch print is understood to have been located and as — according to some reports — only the title sequences are missing, it should prove possible to complete the episode with other surviving footage...

•**BBC2 is reported to have acquired** the rights to show ITC's RANDALL & HOPKIRK in 1994, plus Gerry Anderson's JOE 90 and FIREBALL XL5. BLAKE'S 7 is also tipped for a rerun next year, in addition to the return of STAR TREK: THE NEXT GENERATION in April which will continue where it left off with Season 4...

Trial has its fans...

Ronny Greenberg
Glasgow
Having read the appalling review of *Trial of a Time Lord* in DWB118 I felt I had to write in and comment.

Whilst every individual is entitled to his/her opinion, they must never assume that these are typical of everyone.

In particular David McIntee's sly review of *The Mysterious Planet*, in which he tried to make out that he was making an effort to say something positive about the story, was astonishing. "Fandom 'knows' that *Trial* is appalling...?"

This may be a widely held view, but it is by no means typical of everyone, and as a writer of an excrutiatingly dull NEW ADVENTURES novel Mr McIntee has no right to impose his views on everyone.

The continual criticism of Colin Baker and Nicola Bryant's bickering is also, | feel, unjustified. Two people who spend so much time together travelling around the universe are not guaranteed to get on all the time, and their banter made their relationship one of the more believeable Doctor/companion combinations.

Kathleen Toth's damning comments left me speechless. Would she prefer a totally unrealistic portrayal of such a powerful society, with no corruption?

Apart from this, congratulations on another excellent issue.

Jesmond St.John Daniels
39a Westgate End
Wakefield
West Yorkshire
WF2 NRG
I don't know how you have the audacity to print such a review of *The Trial of a Time Lord*. In my opinion this story is the best thing to come out of the thirty years of DOCTOR WHO so far. Of course the *Trial* has its weak moments — the attempt to imitate *Star Wars* in part one, and the dreadful wooden acting of Michael Jayston & Tony Selby, but over all the entire season reeks of quality. And why are people so hostile to Mel? At last we see a companion who is headstrong and decisive — a far cry from the whinging Peri. I'm gladly paying £30+ for the chance to see again this excellent set of WHO stories.

I'm also glad to see that *The Dark Dimension* has sunk without trace. I can't see DOCTOR WHO surviving long without familiar writers/producers working on it. DOCTOR WHO needs to continue where it left off in *Survival*. Forget the NEW ADVENTURES and what people may imagine has happened, let's see Sylvester McCoy & Sophie Aldred back where they belong, and under the leadership of a talented producer, not unlike JNT, who knows his WHO.

Chris Womack
California USA
Let's be kind to BBC Video and give them a nice round of thanks. This year has been a wonderful trip down memory lane and I for one will be buying the *Trial of a Time Lord* boxed set. Still, we need more Peter Davison and late Tom Baker stories (*Timeflight, The Leisure Hive, Meglos* and maybe a *Key to Time* boxed set), Hartnell needs more exposure, and putting lost stories out is a good idea — more of those would sell well in the anniversary year.

Duncan Steele
Aberdeen
The end of my association with DOCTOR WHO is drawing to a close. The reason? *Doctor Who and the Silurians!* Having had it foisted upon me I watched with incredulous delight as it turned out to be seven episodes of sheer bliss. Pertwee disproves all the no acting claims, and Paul Darrow underacts for the only time in his career.

Would that the Daleks boxed set was as good. *The Chase* was in black and white! Couldn't they have found some colour photos which could be used to colour it?

US WHO

David C O'Brien
Devon
Yes, I know it's only a rumour but the news of WHO'S relaunch must be the best we could hope for. A brand new batch of episodes on a huge budget. Yes, we can expect it to be slightly Americanised, but I think we can live with that - besides, I understand that much of WHO's' popularity in the US is due to its 'Britishness', so I can't foresee a complete change.

Although it's not confirmed, it makes sense. Perhaps that's the reason why Peter Cregeen effectively vetoed the *Dark Dimension* - he was informed of a potential purchaser for the rights so bringing the show back on BBC1 would be pointless?

MISSING PROGRAMMES RECOVERY GROUP

David Buck
49 Greenstead Road
Colchester
Essex
CO1 2SZ
Due to recent letters in DWB I have decided to implement an idea I have been formulating for quite some time. I want to establish an amateur group dedicated to lost TV programme recovery. Many people have been privately seeking out lost programmes for years with some successes. If they were brought together, sharing research and data via regular newsletters detailing latest recoveries, archive listings etc. more successes could result (for example taking the point raised by Leighton Calvert in DWB111). If this group could compile lists of what exists of various programmes, further recoveries could result from people simply finding that their film print is unarchived. This sort of group is long overdue — in the past I have always delighted in hearing that lost programmes have been recovered, but since their recovery is reported in magazines such as DWB, often only specific fantasy shows are mentioned, and I want to know about what else has been found but there is no source of such information. This group would provide such information. So, if anyone is interested please write to me at the above address.

SERIOUS SCI-FI?

Stephen Trump
Essex
I find myself compelled to write in regarding the cover of DWB118 which gives exposure to the BBCs only current Sci-fi output: RED DWARF. I am very disappointed that the current attitude of the Beeb is to poke fun at Sci-fi by producing this overblown tripe. Hey you may say, but it's popular — yeah so what, I reply, so is BIRDS OF A FEATHER but I can't stand that either.

So back to DWB, a serious magazine which produces serious articles about the real Sci-fi genre. Why the RED DWARF cover? Are you trying to pull in some whacky readers along the way who may enjoy this bastardisation of Sci-fi?? Shame that, apart from RED DWARF, everything else in your magazine is true to the spirit of proper serious Sci-fi. I would like to see DWB become a RED DWARF-less magazine and quick. Otherwise you might as well start to cover non-Sci-fi dramas as to cover spoof Sci-fi. What's the difference? Hey you may even get round to my favourite non-Sci-fi drama *The Long Chase* (curiously mentioned in a recent interview in DWM with Dudley Simpson).

Ed: Well, this all hinges on how you see DWB, doesn't it? You see it as a 'serious magazine about serious Sci-fi'. Most people would define it as a telefantasy magazine. Personally, I see it as a 'zine for 'non-exclusive' DOCTOR WHO fans, covering WHO and anything else of interest to them, telefantasy or not. Unfortunately, I doubt there'll ever be room for any wider TV coverage, but in an ideal world I'd like to be doing it.

But under either of the latter two definitions, RED DWARF qualifies. It's broadcast SF/fantasy. Many WHO fans like it. If we exclude it, where do we stop? A lot of people would call Horns of Nimon a spoof! And how many literary science-fiction fans would define anything in DWB as 'true to the spirit of serious Sci-fi'? — Sci-fi is their derogatory term for 'substandard science fiction' after all! No, we are not exclusively serious, and never will be — in fact, I'd like to include a bit more humour, if it wasn't so difficult to find stuff as good as Justin Richards' Daemons April Fool...

OFF TARGET COVERAGE

Gordon Barr
Renfrewshire
First of all, *Red Dwarf* appears to have shrunk. Your cover (DWB 118) states its length as 2 miles long. Unless you know something I don't, it is five miles long (as correctly stated on p11.)

Next, the STAR TREK: THE NEXT GENERATION Episode Guide, says about *Suspicions* that "nagging doubts arise from Beverly's sudden interest in pure science". There is in fact a simple reason for this. At Contagion '93, Richard Arnold revealed that the story was originally written as a Geordi story – which explains the science element — but was later re-written for Beverly because the season had been severely lacking in Crusher stories.

Giles Ingham
London
I was amused by the cover of DWB118, proclaiming as it did *Tom, Lis and Harry - An Eternal Triangle?* From this one might innocently have expected to find a fresh and insightful analysis of the relationships between the on-screen characters somewhere in the pages of the magazine, but what did we get - a page of photographs!

*[Ed: I knew someone would comment on this! It's all down to tight deadlines & the fact that the colour pages go off several days before the rest of the magazine. That cover billing was added at the last minute after another photo fell through, at a time when the 'fresh and insightful' article we were planning still hadn't arrived. The next day the author rang to admit defeat, saying he was just coming up with clichés. But having given it cover billing, we had to include **something...**]*

But to the point: Panopticon '93. This events stands in my mind not just because of its size (and Tom Baker's wonderful performance) but also because it forced me to re-evaluate some of my preconceptions regarding the later Doctors. The wisdom of screening episodes in the main hall, some of which were already available on BBC video, might be open to question, especially with so many guests to fit into the available time, but sitting through one or two of them certainly made me question my negative feelings about the sixth and seventh Doctors.

First off, *Attack of the Cybermen* Part One came over as rather good; Colin Baker's performance seemed sound enough to me but more importantly the story flowed well — the cliffhanger at the end of the episode was genuinely suspenseful! Even the somewhat comical Cyber Controller was made up for by the novelty of the TARDIS' semi-functional chameleon clrcuit.

Then, *Dragonfire* Part One: perhaps Mel wasn't in the action that much as her presence didn't seem to annoy me, though on the strength of Ace's first outing I would never have believed she'd eventually be challenging for most popular companion in the fan polls. Nevertheless, the episode certainly didn't make me cringe; quite the opposite, I enjoyed it. Maybe you have to watch the whole story to appreciate its bad points?

Indeed what with having the chance to see again stories such as the recently released/rescreened Colin Baker and Sylvester McCoy Dalek confrontations I'm really starting to think that given stronger stories both these actors would be remembered as vintage Doctors, and the received wisdom that they weren't up to the part is not as sound as I'd once imagined.

MASTER OF DISGUISE!

David Baber
Lancashire
Congratulations on your brilliant article covering [Gary Leigh's] master of disguises routine to enable him to get into Panopticon! I choked with glee over breakfast as I read it and of course as always enjoyed every bit of the mag!

TOMORROW PEOPLE ON VIDEO?

Freddie R Aldous
Suffolk
As two new TOMORROW PEOPLE stories will be on our screens next year, it would be nice if Thames video released the revival adventure from last year. Are there any plans to do this?

Ed: A heavily edited seventy five minue version is already available on general release.

CLASSIFIEDS

DOCTOR WHO DAY, 21 November 1993, Buckingham Railway Centre, Quainton, Bucks (setting for the story *Black Orchid*). Guests (subject to work commitments): Sylvestor McCoy, Nick Courtney, Deborah Watling. Plus video room, dealers and exhibition. Admission £2 adults, £1 children. All proceeds to Children in Need. Phone 0296-655720 (0296-655450 recorded message) for further details and directions.

PREPARE for the coming of **Small Prophet**! Articles and artwork welcome for new A5 *appreciation* zine - so far the Prophet talks to cast members of *Spearhead* and *Delta*, spins a few good yarns and astounds you with its wit. Contributions to M. Stevens, 61 Odell Place, Edgbaston, Birmingham, B5 7RG.

CARTMEL is The Destroyer, Time and Interference, *Terminator 2*, Daytime television, *Carnival of Monsters*, Who's Revolution, TOMORROW PEOPLE and lots more. Top 1/2 remix. Originals now sold out - don't miss out this time! Limited edition £1.20 payable to John Connors, to: 8 Henley Road, Liverpool L18 2DW.

FOR SALE: Mint, very rare 1963 *An Unearthly Child* Radio Times. Various other WHO covers/features 1963-83 available. Also BLAKE'S 7; ADAM ADAMANT, original STAR TREK, QUATERMASS etc. SAE to RT Offer, 48 Charles Road, Filton, Bristol, BS12 7ET.

LIVERPOOL Society of Cult Television. We hold monthly meetings at the St. George's Hotel, Lime Street, Liverpool City Centre. All are welcome. Next meetings: November 20th (party), December 18th, January 29th, February 19th. Contact: Simon Burney, 51 Glenmore Avenue, Mossley Hill, Liverpool L18 4QF.

DOCTOR WHO collection for sale, includes Target books, special hardbacks, Radio Times, DW Monthly, DWB, rare items (including full-size Yeti replica) and lots more... SAE to Patrick Mulkern at 75 Centurion Road, Brighton BN1 3LN or phone 0273-326901.

CLUB TROPICANA FOUR: This time it's personal. Almost a 'WHO thirtieth anniversary special featuring Season Seven, Lost Troughton stories, the Dalek Factor, the Great Vegetable Rebellion and more (but no postmodernism). 60 pages for £2.10 from: 21 Victoria Rd., Fordingbridge, Hants, SP6 1DD. Cheques payable to D. O'Mahony.

FOR SALE: William Hartnell autographed photo — offers please! *The Frame* No.2 £20; No.4 £10; Nos.5&6 £8 each; all in fine condition. Wanted: issue 1 of DWB, will pay £30! All enquiries to Craig Foulkes, 2 Walnut Grove, Ellesmere Port, South Wirral L66 2JZ.

CALLING ALL FAN CLUBS! You can have your name or club logo printed in full colour on a T-shirt from only £2.99 (price includes T-shirt). For details send an SAE to: Andy Rodger, 6 Deanhood Place, Rothesay, Bute PA20 0AS or telephone 0700-505-872.

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HAND OF OMEGA - The DOCTOR WHO newsletter Anniversary Special. 40 typeset pages including an indepth feature on *The Dark Dimension* plus thye best in fiction, interviews and reviews. Cheques/POs for £2.30 payable to P. Berry to: 118 Scartho Road, Grimsby, South Humberside DN33 2AX.

DWB ARCHIVE: Limited quantities of the following issues are in stock: issues 9-16, 24/25, 29/30-33, 36/37, 41/42-46, 53, 55, 57-62. For details on availability and prices, please send a SAE to: DWB Archive, c/o PO Box 1015, Brighton BN2 2YU.

PARADISE OF DEATH
Readers' Reactions

Guy Roberts
Fulham
Paradise of Death was a real treat for all of us poor misunderstood Pertwee fans. An absolutely wonderful recreation of the atmosphere and style of season 11, with a bit of 1990s humour thrown in. There were many nice touches, such as the references to *The Time Warrior, Time Monster*, Aggedor and so on, which should go some way towards compensating the continuity bores who complain about the clash with *Invasion of the Dinosaurs*. I also enjoyed the gentle self-mockery in Letts' treatment of the famous Pertwee clichés — HAI!; Haroun, Haroun; Reverse the Polarity etc...

My only real complaint is the Jeremy character. He was a badly written substitute for the Jo Grant-style bimbo — an even more useless upper-class twit, made worse by a very embarrassing performance. Please, no more Jeremy, bring back Yates and Benton instead.

DOCTOR WHO works very well on radio and I hope that further stories will be made (perhaps with other Doctors?). In the meantime I urge fans to buy the Audio Visuals DOCTOR WHO tapes, the best of which are very impressive indeed.

Matthew Jones
Hackney
On the whole I much prefer audio to TV as a medium, because you can do other things while you listen to a play, and listening — much like reading — is a much more participatory past-time than watching television. *Paradise of Death* should have been right up my alley. Unfortunately, I didn't get much beyond episode three...

Barry Letts has written a rather sweet story which might have easily slipped between any stories in the later years of the Pertwee era but seems rather out of place in the 1990's. The script is fine for its day, producing an adventure which is jolly and full of whizzes and bangs just as many of the original Pertwee stories were. It's very old fashioned science-fiction: the concepts are all rather woolly and don't stand up to close inspection. The enemies, whilst having more than a little in common with the Visitors from *V*, have a culture which is surprisingly similar to Earth in the late 1970's - they use Earth expressions continually and call each other things like 'Chairman'.

I don't want to be too hard on it, because I realise that *Paradise of Death* was meant to be a slice of seventies' WHO, a trip down memory lane to a more innocent time when everyone got on terribly well with each other and Sarah's feminism was more to do with 'girlish enthusiasm' than political necessity. It succeeds on this level, And the reason I kept listening until episode three was that the performances recaptured that reassuring 'UNIT family' atmosphere so well.

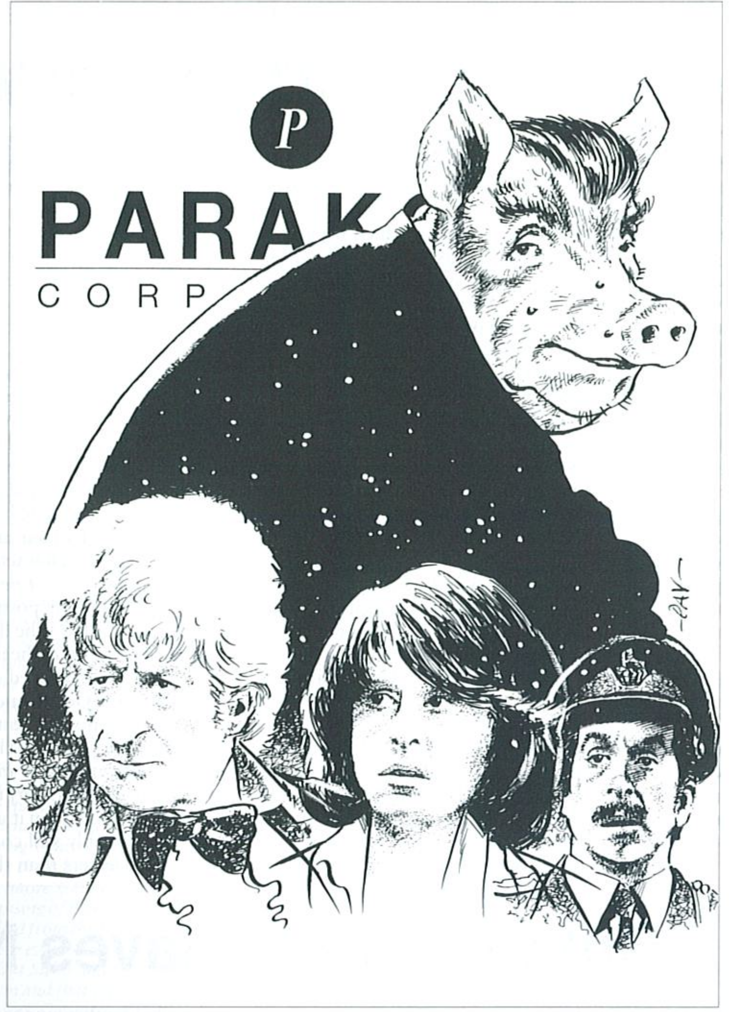
But the seventies have gone. I don't think DOCTOR WHO can spare the time for the luxury of remembering things past. More than anything DOCTOR WHO needs to be about today - no, about *tomorrow*.

Daniel O Mahony
Hants
I'd agree, more or less, with your review. I was none too impressed with Jon Pertwee's performance though Nicholas Courtney and Elisabeth Sladen (who seemed to have stepped right out of *The Time Warrior*) acquitted themselves admirably. The New Age elements did jar slightly, unfortunately conveyed without the care or gleeful energy of the Buddhist elements of *Planet of the Spiders*. More awkward was the deployment of the age old cliché of the alien society which offers criminals the choice between The Games and The Hunt, or the scenes in Part Two where we learn that the governments of the world are ably abetting an organisation which is known to be alien. After all the invasions of the Pertwee years surely the world authorities would treat any alien power — no matter how friendly they seemed - with a modicum of suspicion? Harold Innocent was superb as Freeth and it was sad to hear of his death in the week episode four was transmitted. Peter Miles was also good though Tragen's motivation seemed a little obscure (maybe he was in it for the sadistic opportunities it offered him). The only really poor element amongst the principle cast was Richard Pearce, more for the paucity of his material than his actual performance. Jeremy Fitzoliver wasn't an intolerable character, but he is simply comic relief — rather as Ian is presented in the Dalek films — with little relevance to the story. A good effort on the whole. Enjoyable if not world shattering, but certainly a finer translation of DOCTOR WHO into radio than *Slipback* was, and I'd welcome further productions.

David Bates
Co. Dublin
The best thing about *Paradise of Death* was the best companion returning. Elisabeth Sladen did a terrific job once again, but why did she get lumped with the worst companion of all time! Jeremy was a bad idea to put it mildly. The script was OK, but it kept changing every week. At the beginning it seemed to be *Jurassic Who*, and by the end a bad Titans flick. And if I see another photo from that publicity shoot...

Mark Clapham
Harrogate
The Paradise of Death ended in style, but not with a bang. The final episode demonstrated the (minor) faults of the production of the whole — too many characters doing too much in too little time. It's a credit to Lis Sladen's acting that Waldo's death scene works at all — like many of Parakon's residents we hardly know him well enough to care when he croaks. The action is cranked up so that the Brigadier's coup is faster than a post office raid. This scene also writes out Tragan in the most ineffectual way possible — I hope he returns to get wasted in style!

But the early episodes are near flawless, well paced with cracking cliffhangers. Peter Miles and Harold Innocent steal every scene they appear in, bringing some much needed black humour to the often solemn Pertwee style. The regular cast are on top form, and even Jeremy isn't half as bad as other make out. With a little toning down of his more annoying whinges, I wouldn't object to him returning. Those fans who seem to object to the Pertwee style as being trapped in some seventies time-warp will presumably have been surprised by Barry Letts' expert updating, which appeals to a nineties audience and yet fits into established continuity almost perfectly.



Steven Bull
Coventry
The script was distinctly average. Barry Letts seemed unsure as to whether he was supposed to be recreating the Pertwee era or writing a more modern-day WHO story, albeit one with Pertwee in it. So on one hand we have the 'what can I drive/fly this week sequence', on the other the script was completely unlike anything that had gone before. If Experienced Reality was supposed to come after Virtual Reality, is Barry Letts implying the UNIT stories were set in the late eighties? Nobody seems the least bit alarmed when the Parakon spacecraft lands and takes off — a far cry from the days when the Brigadier would have had an airstrike on Hampstead Heath within minutes!

It was annoying to hear the Doctor refer to the TARDIS as "TARDIS" — and since when has the Doctor needed a piece of dog-hair or shrapnel to pilot it? And the end of episode one was a bit unfortunate considering *Logopolis!*

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Kathleen Toth considers the prospects for established, new and possible versions of Star Trek

A Season on the Brink

THE MOST pressing question as season 6 of The Next Generation began was whether or not the production staff could adjust to the many changes of personnel caused by the kick off of Deep Space Nine as a new series. The spate of weak episodes which began the year fanned fears that TNG was being written off in a desultory final season while all the time and energy was being poured into Berman and Piller's own creation. The tone of the hype for DS9 — which often implied criticism of TNG for lacking conflict or humour or strong female roles — only added fuel to the feeling that DS9, as the first Star Trek series not bearing the Roddenberry imprint, would be lacking in the right stuff.

Although DS9 would not be seen until January, the failure of anything except *Relics* to elicit fan applause during the first 5 weeks of the new season opened a gap between the producers and the most devoted fans which threatened to become a yawning pit. However, *Rascals* and *A Fistful of Datas* proved to be quite popular, although containing a good deal more humour than had generally been typical in TNG, and the ratings for the series continued to grow, which is highly unusual for a series after so many seasons.

Of course, the ratings strength of the series encouraged some people interested solely in the account books at Paramount to believe that the smart move would be to get rid of the expensive cast — all of whose contracts expired in April — and essentially start over with a new, cheaper, crew. Originally, DS9 was to do just that, but no sooner did the studio discover the financial joys of having two high profile syndicated series then it saw no reason to go back to only one. So the idea of another new series was advanced...but whether entirely new or a spinoff from TNG remains unsettled. Whatever the ultimate decision, short term plans resulted in a seventh season for TNG as well as a film. Contracts were renegotiated for yet another season and options taken for an eighth with the powerful incentive of a film for the studio to bargain with.

Those issues aside, fans were mollified by the latter part of the season as a rebuilt writing staff came into its own under the direction of Jeri Taylor. Taylor is widely regarded as being a better editor than scriptwriter, and has been credited with encouraging the efforts of more inexperienced staff members. Two things that seem to have clearly happened is that both Gates McFadden and Marina Sirtis got their wishes to see their characters in stronger, more active roles, as in *Face of the Enemy* and *Suspicions*. Indeed, the Doctor is getting positively lethal once she gets a phaser in her hand. The decision to get Deanna Troi out of her "cosmic cheerleader" outfit and into a regular uniform proved surprisingly popular with male viewers. Oddly enough, all of this probably became more possible once Major Kira became installed as such a forceful character for DS9. With Kira in full confrontational mode, adding punch to the care givers on the Enterprise could look a good deal less controversial than it used to...while both characters will probably still continue to be more popular with male viewers than the Major is.

On the whole, the season from Patrick Stewart's tour de force in *Chain of Command* onwards focused quite a bit on character drama, although perhaps lacked some of the heroic idealism found in previous seasons. One of the problems that did continue was the seeming inability to write a two-parter that had two consistently good episodes. The tendency to inject too much technobabble, which was overpowering early in the year, got a bit better but still haunts too many of the scenes in which a speedy resolution of the problem magically appears in the last three minutes of the episode. Complaints about "technobabble" became so common among fans that the term was actually incorporated into a script.

If on the whole it was a growth year for the women, the men somewhat languished, save for Riker, who got to confront himself in *Second Chances*. Data is badly in need of a fresh insight. The only development of note is the idea that he may be on his way to emotions via a capacity to dream. Worf seems to have gained a new hairdo and lost a son, as Alexander was last seen in *A Fistful of Datas*. This is partly the result of a desire to redirect the warrior from the sitcom trappings he has been mired in of late and partly because the actor who plays Alexander has been working in films. Geordi also got some attention but remains the dullest character. Riker had the most amazing year in so far as he turned into two people — and the writing staff was originally prepared to kill off one of them. As far as his command capacities are concerned, however, he continues to seem less well suited for the top spot than for first officer. And Captain Picard gets put through psychic trama a few more times with no apparent permanent mental incapacity. Counselor Troi must be very good at her job!

A Stitch in Time Saves Nine?

THE SOMEWHAT abbreviated first season of Deep Space Nine suffered from the hype devoted to it by the production staff. Constant reference to how it would depart from Next Generation by being darker and grittier dismayed many fans before the pilot ever appeared. On the other hand, those who were prepared to embrace something different almost immediately complained that the scripts were hardly different from the TNG norm. The respects in which it was different were not necessarily strengths. The alien space station set soon had viewers chaffing for shows set in other locales, the combative relationships between the cast members made them seem unlikable as compared to either the original series or the allegedly bland compatriots of TNG. The highpoint of this was reached in *Dramatis Personae*, where the crew turns to plotting against each other with a relish unthinkable in either of the two other series. A handful of episodes explored more sympathetic relations — *The Storyteller*, *Progress* and *Duet* — but they were not the norm. And the best writing tended to be for Quark, Jake and Nog, not characters expected to carry the series.

The return of DS9 for its first full season was accompanied by rumours in several show business publications that it was not catching on with fans and could not sustain its level of viewership without TNG spearheading the franchise. With the new season less than three weeks old it is apparent that "dark and gritty" has been rethought. The biggest change wrought during the hiatus is that the DS9 crew is suddenly a cohesive bunch of folks who care a lot about each other. Sisko has opened up considerably in the display of emotion, Kira seems to be everybody's feisty kid sister, and Quark has been assisting Odo on occasion. Only the seldom seen Keiko O'Brien appears destined to miss the happiness patrol. This camaraderie played very well in the context of the season-opening trilogy, which also offered much off-station action and a fistful of guest stars.

There is a strong suspicion that the lavish production of the trilogy portends a long winter of space station stories to recoup costs and there seem to be a lot of episodes on tap in which the crew takes turns falling in love. How well the revamped approach weathers those kinds of stories will be crucial to DS9's long term viability.

In the Eye of the Beholder...

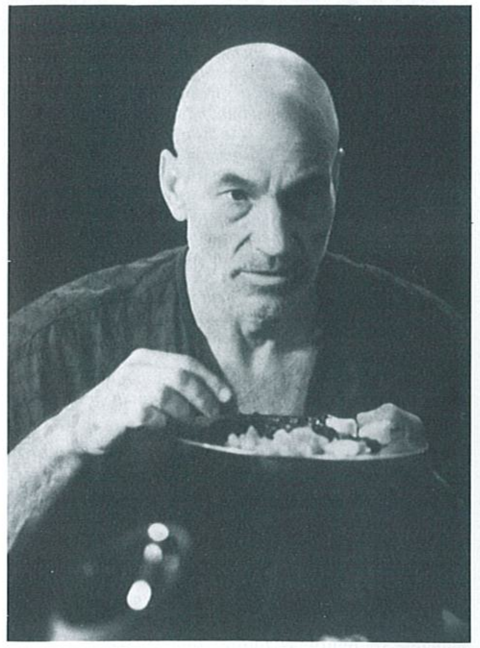
AS MORE or less plausible rumours periodically spread about plans for a fourth Star Trek series, fan opinion on what that series should be like is far from uniform, but, then, there have always been different slants on what makes Star Trek appealing.

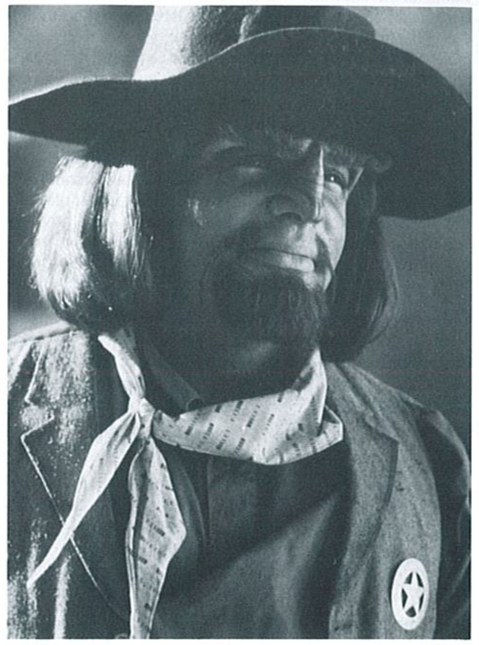
For a segment of fandom that remains attached to the paraphernalia of the original series, doing a consistent history of Starfleet, or at least of all the ships named Enterprise, is the goal. These fans worry about different classes of ships, debate the high mystery of Chief O'Brien's true rank and wonder why the DS9 uniforms are different from standard Starfleet attire. Much energy goes into spotting YATI's (Yet Another Trek Inconsistency), and firing the phasers from the wrong location on the saucer section causes volcanic eruptions. These fans can not only name the different kinds of phasers that have been used, but build better models of them than the studio had in the first place! These viewers have not recovered from the removal of the wall mounted models of the different Enterprise starships which used to grace one of the TNG meeting area sets.

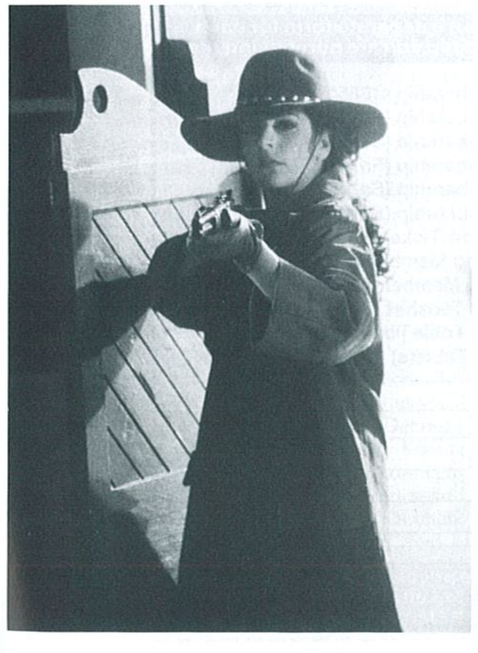
Their hearts' desire would be a series that goes back and either (a) follows the adventures of Captain Robert April on board the first Starfleet Enterprise (pre-original series); (b) or recounts the exploits of Captain Sulu on the rechristened Excelsior class Enterprise-B; (c) or takes us into the voyages of the Enterprise-C glimpsed in the TNG episode *Yesterday's Enterprise*. Chances of this overwhelmingly male contingent of fandom getting their wish — Nil.

The literati of fandom are the segment who want REAL science fiction on television and feel Star Trek has not had the right stuff ever since Gene Roddenberry and Harlan Ellison fell out over the original script for *City on the Edge of Forever*. This element is being ardently wooed by the producer of Babylon 5 with the promise of involving established science fiction authors in the writing of the series. That the track record of science fiction on television other than in an anthology format is hardly encouraging is not regarded as a valid defense. This segment is quite tough to please and tends to be impressed by relatively few scripts, *Darmok* and *The Inner Light* being among those getting the nod. On the other hand, superficial use of a concept picked up from reading science magazines will be ripped to shreads in short order. Recent disappointments include the non-use of the Dyson sphere in *Relics* and the off hand comment that the Romulans use an artificially created singularity to power their ships. This group demands "strange new worlds" and thinks neither TNG nor DS9 has delivered. Likelihood of fresh, bold, off the wall concepts coming from Berman and company? — 5 to 1 against. Odds that all the writers invited to consult on Babylon 5 will still be speaking to each other in 10 months? — 2 to 1 against.

Woodstock Trekkers see the essence of Trek as a moral vision in which the essential element is tolerance. They do not care if Trek is "really" science fiction or not. It is far more important that it continues to speak with a clear voice on behalf of core values best represented by Spock in the original series. For them Trek has always been a character driven morality play offering a view of a better society recognizably evolved from our own. This unquestionably came to be Gene Roddenberry's preferred model for what his creation was about and may well be more firmly entrenched in TNG than in the original series. The suspicion that the heirs to Roddenberry do not have the same commitment to this vision haunts prospects for yet another series — a reason why, perhaps, the producers might be thinking about a female captain, if in fact they are, to bolster their progressive image. On the other hand, all the talk of how DS9 would be different from TNG often seemed an alternative way of saying Gene's vision dead ends commercially in something like *Star Trek — the Motion*(less) *Picture*. Odds that there will be continuing lip service at least to the vision? —3 to 1 in favour unless Rush Limbaugh becomes president.







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STAR TREK
DEEP SPACE NINE

1)**The Homecoming** 2nd October 1993

Teleplay by Ira Steven Behr; Story by Jeri Taylor and Ira Steven Behr; Director Winrich Kolbe; Music Dennis McCarthy; Visual Effects Supervisor Gary Hutzel

DS9 starts its second season with a Bajoran trilogy continuing several characters from the end of last season. However, a clear change of emotional emphasis has occurred over the hiatus as far as the regular cast is concerned.

Odo is perplexed when Quark tells him (truthfully) that a freighter is being used by smugglers! He is still more concerned when the Ferengi says that they are now going to be friends. But Quark is merely practicing the 76th Rule of Acquisition, which entails declaring peace now and again to confuse your enemy.

Quark is also asked by an old friend to see that an earring she gives him gets to Bajor. She was given it by a maintenance worker on Cardassia Four and told to show it to someone on Bajor, but cannot afford the time to visit the planet. Ever opportunistic, Quark uses it as an excuse to visit Major Kira's quarters, but she forgets her anger the moment she sees the earring, and demands to know where he got it.

Kira asks Sisko for the loan of a Runabout but will not tell him why she needs it. She says he is better off not knowing what she intends, but eventually explains that she recognized the earring as belonging to Bajor's greatest resistance leader, Li Nalys, who was reported killed years ago. It now appears that Li, a legend for his victory over Gul Zureal in hand to hand combat, has been rotting in a labour camp for the past decade, though the Cardassians swore that all prisoners had been returned on their withdrawal from Bajor. Sisko is almost as excited as the Major at the prospect of rescuing this hero, who might provide desperately needed leadership, and decides to risk lending her a Runabout. The provisional government is losing control as factional infighting breaks out even among the religious orders, while the Alliance for Global Unity (more commonly known as The Circle) is calling for the cleansing of Bajor by demanding that all inferior species be expelled from the planet and DS9. Their graffiti has begun to appear even on the space station.

Kira expects to go alone but Sisko and O'Brien insist this is not just a Bajoran problem and that she may need the Chief's help. They manage to fool Cardassian sensors but soon discover that there are at least a dozen Bajorans in the camp on the surface. Their plan to beam Li up will not work since they can only transport two at a time. They must land and overpower a guard to get to Li. He did not even know of the attempt to get word to Bajor — other prisoners have been plotting to free him and now cover their escape back to DS9 with Li. While Bashir tends to his wounds Sisko and Kira are surprised to find the Cardassians apologising for this breach of the treaty and promising to punish the camp commander.

Minister Jaro arrives from Bajor and takes Kira to task for risking war with Cardassia, warning her that her career will be over if she does it again. But he also congratulates her for recovering the hero of the resistance.

Li is troubled by the attention he receives, and tells Sisko that he would have thought that they would have forgotten him. Sisko tells him about the troubles on Bajor and the lack of strong leadership — and asks for his help. The depth of the problem is brought home when Quark is attacked by masked men and branded with the emblem of The Circle. Li is shocked that Bajorans could do this, and attempts to stow away on a ship bound for the Gamma Quadrant. He finally tells Sisko that he does not deserve to be regarded as a hero, as he was a member of a small resistance cell that was reduced to three members after an attack. While scouting ahead, he fell down the side of a hill and encountered a huge Cardassian who was emerging from a swim in the lake at the bottom. He shot the man as he reached for a weapon and was found with the murderous Gul Zureal lying on top of him by his comrades, giving birth to the story of his duel with the infamous Cardassian. Thereafter, every victory was said to be due to his military genius, whether he was in the area or not. He feels he is not the man Bajorans think he is and he has no desire to be a leader. Sisko tells him he is not a man but a symbol, one that Bajor needs.

Sisko soon learns that symbol may be used against him. Minister Jaro takes Li to the Chamber of Deputies to be honoured with a new title. When he returns, it is as the new liaison officer to DS9. Kira has been recalled to Bajor and must leave at once, despite Sisko's vehement objections...

Twin Peaks' Richard Beymer guests as the self-effacing hero, Li Nalys. Frank Langella, fresh from a supporting role in the film *Dave*, appears as Minister Jaro, whose smooth assurance marks him as the obvious contender for the role of running a secret coup.

Oddly enough, no one bothers to protest that it would be more logical to send Odo, shape-shifter and security chief, on the rescue mission than O'Brien, an engineer and the only family man in the group. Neither Kira nor O'Brien manage to think up a sensible rescue plan. Mark Alaimo appears once again as the former Cardassian ruler of DS9, Gul Ducat.

The new warmth of relationships on DS9 is apparent in this episode and really takes flight in the rest of the trilogy.(6)

2)**The Circle** 9th October 1993

Written by Peter Allan Fields; Director Corey Allen; Music Jay Chattaway; Visual Effects Supervisor Glen Neufeld

Civil strife grows by leaps and bounds and Kira gets a disturbing glimpse into the future as the story shifts back and forth between Bajor and DS9. The battling Vedeks return as the opposing sides align themselves with the religious orders.

Minister Jaro brushes off Sisko's objections to Kira's reassignment. He says he is under the impression that she has been troublesome to the Starfleet commander. Sisko says that Kira has his complete respect but it does not matter. Jora adds that it may not be safe for Li Nalys to be on Bajor anyway and Sisko could hardly ask for a better liaison.

Odo is even more upset at Kira's reassignment. He goes to her quarters to insist that she fight these orders just as she has always resisted authority, but she seems resigned to her 'punishment' for the raid on Cardassia 4. Odo is outraged that she is giving in, but his tirade is interrupted as Dax arrives to ask if Kira would like her to speak to Sisko on her behalf. Next comes Bashir, who **claims** *he came to give her his best wishes. Then O'Brien is at the door, after which Quark arrives bearing a gift and a shoulder to cry on, just in case he catches her in a moment of weakness. Kira is ready to erupt at the next person to walk through her door, but is reduced to a stammer when it proves to be Vedek Bareil, the most prominent religious leader on Bajor. She had no idea he was coming to the station but he says it is wiser not to announce these things, a reminder that he was nearly killed the last time he was on DS9 (Hands of the Prophets). He asks if she has any immediate plans and then suggests that she stay at his order's monastery for a while to rest and reflect.*

Surprisingly, Kira agrees to stay at the monastery while awaiting word of her new assignment. She takes a last look around Ops and assures an apologetic Li Nalys that she did not want the DS9 job when she first got it either. Sisko vows to get her back somehow.

The Major soon grows restless at the monastery, yet she and the Vedek seem drawn to each other. He chides her impatience and decides it is time for her to explore her paugh, leads her to a chamber where one of the orbs from the Celestial Temple is kept. It is the third orb, an orb of prophecy and change. Left alone with it, Kira finds herself bathed in its light and then seems to be in the midst of a tumultuous crowd in the Chamber of Deputies. Everyone is talking but she cannot understand what they are saying. Dax appears, but dressed as a female Vedek, and tells her to listen. Jora and Vedek Winn are there, claiming that the crowd is calling for them. Bareil appears and says that they are calling to Kira. Kira and Bareil are suddenly nude and about to kiss.

When Kira returns to the gardens she appears shaken and tells Vedek Bareil that she does not want to talk about what she has experienced. Instead, they take a walk together. He says that the last time he encountered the orb she was in his vision, although he will not say what he saw. He asks if he was in her vision, but she lies and says he was not. Vedek Winn accosts them and makes it clear that she knows that Kira has encountered the orb.

Sisko visits General Crim of the Bajoran military staff to find out why the army has not taken a firm stand against The Circle. The General denies that there has been any foot dragging and insists they are all patriots — but he also makes it clear that he has little liking for the Starfleet officer. Still, Sisko shares with him information Quark had obtained about The Circle getting weapons from the Krisari. While Sisko is away, Li Nalys, Dax and O'Brien work to delay the departure of a Krisari freighter while they try to inspect it for weapons. They find nothing, but Odo remains on board as the ship departs, and sees a Cardassian beams aboard with a shipment of weapons.

Sisko stops at the monastery to keep Kira informed of his progress, but as soon as he leaves she is kidnapped by a group of masked individuals. She soon finds herself in The Circle's underground headquarters, the unwilling guest of Minister Jora, who leads The Circle in a plot to take control of Bajor. He tells her that he will not allow Bajor to be powerless anymore. She is here because he wants to know what she thinks the Federation will do if they are ordered to abandon the station. When she refuses to answer he reminds her that the Cardassians taught them quite a bit about how to make people talk.

DS9 becomes aware that Kira has been taken, but they have no idea where she might be until Quark learns where The Circle takes the weapons shipments. Sisko quickly assembles a rescue team to attempt to beam in, locate Kira and beam out with her. Li Nalys implores Sisko to let him go on the mission — he may not want to lead, but he takes orders very well. After a brief but fierce fight they bring a battered Kira back to DS9 — only to learn that The Circle has ordered all non-Bajorans to leave the station and that two assault craft will be arriving within 8 hours...

Peter Allan Fields excells at character drama so it is not surprising that he highlights the new family feeling to life on DS9 with the tightly written and humorous scene in Kira's quarters as everyone packs in to say goodbye. It looks like the only grump left will be Keiko O'Brien, to the extent that she is seen at all. Philip Anglim reprises the role of Vedek Bareil. The propriety of his attraction to Kira is unclear, but can the prophets be wrong? Cagney and Lacey's Stephen Macht (Gene Roddenberry's original choice for the role of Captain Picard, according to the occassionally unreliable Next Generation companion) appears as General Crim, who reveals little about his ultimate loyalties. And Louise Fletcher returns as Vedek Winn, the conservative cleric who seems ready to do whatever is necessary to become Kai. (9)

3)The Siege October 16th 1993

Written by Michael Piller; Director Winrich Kolbe; Music Dennis McCarthy; Visual Effects Supervisor Gary Hutzel

Despite the discovery of Cardassian involvement, Starfleet feels that they must leave DS9 since they were there at the invitation of a government that no longer exists. Sisko is not willing to leave the way open for the Cardassians to move back in. The evacuation of non-Bajoran personnel begins but Sisko asks for volunteers to stay behind to delay the takeover as long as possible. In the mean time, Kira will be dropped off at an abandoned resistance base on one of Bajor's moons in hopes that one of the old sub-impulse raiders hidden there still works well enough to take her to Bajor with evidence that Cardassians are responsible for arming The Circle, which Sisko hopes will turn the tide in the Chamber of Deputies. Dax, who as Tobin Dax was an engineer, is sent to assist Kira with starting the old engines.

O'Brien takes his wife and child to a Runabout but volunteers to stay himself, a decision that Keiko cannot understand. Jake and Nog are horrified to discover they are leaving on different Runabouts and going to different destinations, but vow that nothing will break their friendship. Quark sees business opportunity in the panic to leave and begins brokering seats on the three Runabouts. When more people arrive at the airlock than there are places on the ships, Li Nalys stops the panic by reminding them they are Bajorans and asking them to stay with him and work for a better Bajor. Quark finds himself unable to leave when his brother takes a girl from the casino with him in Quark's place.

Above: Kira & O'Brien (Nana Visitor & Colm Meaney)
All Star Trek photos © Paramount

By the time the Bajoran military arrives, the station seems virtually deserted. Colonel Dai, who appears to be close to The Circle, exults in the easy victory, but General Crim is not convinced that the Federation would give up so easily. When they reach Ops they find that the security detection grid is not working and then the power cuts off except for essentials. Crim warns the Colonel that he is playing into their hands by sending out small search parties.

Kira and Dax reach the moon but the Trill is dismayed by the condition of the spacecraft they find there. Kira is unconcerned, saying that she has been in far worse. Attacked by two Bajoran fighters as they enter the planet's atmosphere, they succeed in downing one attacker before the other sends them into a barely controlled crash landing. Kira sustains major injuries but Dax refuses to abandon her, and searchers from Vedek Bareil's monastery find them before others who saw the crash. Only members of the religious orders may safely travel the streets, so Bareil has Kira and Dax disguised as Vedeks so that he can take them and the information about the Cardassians to the Chamber of Deputies.

Sisko is running out of time. They have taken prisoners but the Bajoran assault force has realised they are hiding in the service conduits and are starting to flood them with gas. Sisko appeals to Nalys to try to sway the military, who respect his reputation. He would happily die for his people but is reluctant to play the role Sisko says his people want him to play. They are able to stage one last trick to draw most of the forces away from Ops and then take the General prisoner. He believes them when they tell him the Cardassians have been supplying weapons to The Circle and he congratulates Li on a well planned defense of the station.

When Kira reaches the Chamber, Vedek Winn and Jora immediately denounce her and demand her removal. But once she announces that she can prove The Circle have been dupes of the Cardassians Winn distances herself from Jora and indicates she is willing to examine the proof. The coup quickly collapses and the order is sent to DS9 for the troops to withdraw. Colonel Dai is so outraged that he attempts to kill Sisko but Li Nalys leaps into the line of fire and dies instead.

Kira is devastated by the death of the man who could offer so much for the future of Bajor and retreats to her quarters. O'Brien is frankly puzzled by the discrepancy between the Li Nalys he saw and the heroic image Bajorans seem to have. Sisko silences the Chief — Li Nalys will be what his people need him to be…

The only major cast addition to the conclusion of the trilogy is Steven Weber as the zealot Colonel Dai, who seems to be more in command than the General. Since neither Jora or Winn seem permanently removed, they are presumably available to return as future troublemakers, although Langella's availability is doubtful. The relationship between Kira and Bareil is also unresolved. Rosalind Chao makes another brief appearance as the thankless role of the nagging Mrs. O'Brien, scarcely tapping the talents of an actress currently appearing in the critically acclaimed film The Joy Luck Club.

Along with the warmer relationships between crew members, Terry Farrell finally breathes some life into Dax as she and Kira go on their adventure. When the rather manipulative approach to heroes exhibited here is combined with the ruminations on Kahless the Klingon in last season's Next Generation, one must wonder not only how far Berman and Piller are willing to depart from Roddenberry's rather simple idealism, but if it is in the direction of more "spiritual" values or a rendezvous with the volksgeist. (8)

Kathleen Toth

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BILL'S CUT AND PASTE MEMORIES:

(Or, Me and My Ego)

FOR EVER audacious if nothing else, William Shatner has managed to get $750,000 as the advance on a book which had to be a pretty effortless undertaking. At least the publishers were honest enough to change the title at the last minute from *My Star Trek Memories* to just *Star Trek Memories* (a few dust jackets were actually printed with the other title and so become yet another collector's item).

One could applaud his negotiating skills were not the payoff prefaced on the assumption that "Trekkies will eat it up," as more than one blissfully ignorant reviewer intoned while reporting that the book reveals such astonishing trivia as that Roddenberry was called "the Great Bird of Paradise" around the set. That the book is claimed by the publishers to be full of new information is somewhat ironic since Shatner has maintained for years at conventions that he remembers very little about the formative years of his career as Captain of the Enterprise.

He apparently was telling the truth, because the book contains very little of William Shatner. It also contains little that is new to hard core fans, the knowledgable contingent that Shatner claims to be addressing in the preface. And most of the material covered will be of little interest to more general readers, as Shatner focuses almost exclusively on the three years that the original series was being filmed and derives much of his material from the behind the cameras personnel.

It's an open secret that Shatner does not actually write his profitable *Tek War* novels so much as share ideas for them with Ron Goulart who does the nuts and bolts task of churning out those pesky pages for the printers. Likewise, *Star Trek Memories* is done "with" Chris Kreski, whose literary credits include a book on The Brady Bunch with a former cast member of that series. One suspects that much of Kreski's efforts went into researching the other books and interviews on the early years of Trek, because a great deal of the text reads like standard potted history. This is interspersed with lengthy quotes from the various people interviewed for the book. The result of this awkward structure is that most of the recollection is in other voices, with Shatner/Kreski offering a comment or two along the way.

The final product is a collection of 306 pages that scream "trade paperback" even as they sit on the hardcover shelf at the bookstore. The many photos are mostly familar ones and poorly reproduced. The lengthy extracts from other people make for page after page of recessed margins and strange syntax. Shatner's own prose is relentlessly colloquial and prone to flipping recklessly in and out of past and present tense. And, of course, exhibits the typical Shatner overstatement as in, for example, when describing Leonard Nimoy: "He's a tycoon! He's huge! Over the years, he's simply grabbed Hollywood by the balls and shoved the whole town into his back pocket. He's become one of the town's major players, and he's firmly established himself as a successful producer, director, writer and actor."

Nimoy is the only one of his crewmates who is much heard from in the book — indeed, there are more of his memories than Shatner's own. One of the reasons for this is that Shatner and Nimoy did a convention tour together at the time of *Star Trek VI*, and Nimoy worked from a prepared script for this. Readers who attended one of those appearances will recognize much of Leonard's contribution. DeForest Kelley is scarcely heard from at all, Walter Koenig and George Takei hardly appear except to comment on how they got their jobs in the original series, and there is no interview material from Jimmy Doohan, who refused to speak with "Captain Kirk" and is working on his own volume for Pocket, which should be an interesting companion piece to *Star Trek Memories*. Nichelle Nichols does better, partly because she has made news herself recently by signing a deal to do her own memoirs next year, but also because she was involved in one of the most remembered moments of the original series, an interracial kiss with Kirk.

Shatner makes much of this, but Nichelle's version will probably be slightly different. She also figures in the narration because she has revealed that she had a brief affair with Star Trek creator Gene Roddenberry. Shatner clearly was surprised by this revelation — and Nichelle has hastened to add that this occurred years before Star Trek came along — but his final comment is pure Shatner. He says he has decided he's jealous. A little more reflection along those lines would have been in order. It is stunning that after hundreds of pages filled with praise for the art director (Matt Jeffries) and line producer Robert Justman (without whose contributions the book would be half its size), the entire history since 1969 is basically contained in a seven page concluding chapter. In that section he reveals that when he went to see Nichelle to record a discussion with her about the old days, he was totally surprised when she sat him down at the end of the day to tell him "why I despise you." What she told him was that he was frequently inconsiderate, difficult and unkind to the other actors. In fact, she said that "the gang of four," — herself, Takei, Koenig and Doohan — had actually discussed using the book project to let him know how they feel.

That Shatner would profess to be surprised by the resentment is a sad commentary in itself. Throughout the book, he makes it clear that his central focus was always on himself. Nimoy is a major player because he acknowledges that he had some problems with Spock's popularity and pressed to remind writers and directors that he was the star of the show. Obviously, they reached an accomodation, but one that never included any of the rest of the cast as far as Bill was concerned. He does **not** touch on the fact that they sat around the set counting the number of lines each got in the scripts and demanding parity, or that their film contracts reached the stage that each in fact had to get what the other got. The fact that the other characters, save for Dr. McCoy, were shoved to the margins in all of this never occurred to Shatner, or, at least, never connected with the idea that the others might resent their treatment as the years rolled by, or feel that the more money Bill and Leonard got, the less the "supporting players" would get in comparison.

That Shatner 'knew' these people for over 25 years but knows next to nothing about their backgrounds and lives is apparent over and over again, as when he says he had no idea that Takei was greatly interested in politics or thinks it is a revelation that Martin Luther King personally asked Nichelle to stay with the series. What is also telling about Shatner the man is what he chooses to focus on in the way of personal revelations — the revelations are about others. He talks bluntly about Gene Roddenberry's unhappy marriage and refers to Majel Barrett as being Gene's mistress during the time the series was in production (they married in 1969 after Roddenberry's divorce). The too brief post-1969 conclusion chooses to discuss problems in Roddenberry's second marriage and Gene's declining vitality in the last few years of his life. You will find no mention of Shatner's two marriages or the law suits filed against him by young women claiming he romanced them with promises of film roles and/or marriage. Nor is the bitter breakup of Nimoy's marriage mentioned. Why one is worthy of comment and the other is not is for Shatner/Kreski to explain.

Besides the overwhelming preoccupation with himself and Leonard as the luminaries of the Star Trek world, the other frequent theme of *Star Trek Memories* is a highly equivocal relationship with The Great Bird himself. Shatner acknowledges that relations between himself and Roddenberry were "lousy", and does not accept Majel Barrett's suggestion that it was perhaps inevitable that there would be friction between Roddenberry and the actors who played the characters that he created. Majel likened the conflict to that between a parent and rebellious children, but Shatner will have none of that. "…unlike Leonard, I never saw Gene as a father figure…I honestly felt that Gene didn't like **me**." Majel absolutely denies that. Shatner laments that Gene died before he ever really got to know him or to settle things, which leads one to wonder why he did not make the short drive over to his house in his declining years. He also omits to mention that he was the only cast member from either Star Trek series who did not attend Roddenberry's memorial service.

Much of this is about money and betrayal. The cast of the original series felt abandoned when Roddenberry removed himself from involvement with the third and final season, and the resentment fairly drips from the pages. Of course, Roddenberry only dropped out after NBC reneged on an agreement to move them to a more favourable timeslot, and has said his credibility as a producer would have been jeopardised had he backed down — and he was also producing a film at MGM at this time. So he left them to the mercies of people the cast felt did not really know or care about their characters, although he was brought to the scene when the network refused to allow the infamous kiss to be filmed.

Shatner also says that he and Nimoy were appalled by the merchandising that Roddenberry was interested in doing through his company in the final year and that he deliberately injected the IDIC medallion into a script so copies could be sold. In retrospect this is rather laughable from people who have become expert merchandisers themselves since Star Trek translated itself to the big screen. Nimoy refused to sign to do *Star Trek I* until he was paid what he was 'entitled' to from royalties, and he will no longer sign autographs at appearances or by mail because he is contracted to sell his signature through various merchandisers.

The SAG contacts of the sixties had no provision for payment for syndicated rebroadcasts or for merchandise sold after the series ended, and all of the cast faced hard times in the early 70s. But though they might see Roddenberry as profiting at their expense, this may be a misperception. Roddenberry was also hard up in the early 70s, and never sold another series until TNG. He had a long-disputed divorce settlement to pay for, and during the 70s sold most of his rights to Paramount in an arrangement whose details have never been open to the public, but which left him with little real control over the later films — he theoretically had a right of veto, but it was a right that probably could not really be exercised. From that arose a further estrangement as the creator felt the films moved further and further away from the moral vision that Star Trek was about (or so he became absolutely convinced during his exile).

None of **this** is discussed by Shatner. Instead we get a bipolar portrait of Roddenberry. Long passages recount the endless hours of work Gene put into personally writing and rewriting every script, the consultation with a panel of experts to ensure they did things that were credible and functional in the design of the ship and the concepts in the stories, the way he comforted and encouraged the cast. And that his commitment was so total that he worked himself into a near breakdown half way through the first season. Paired with this, however, is a constant twist in observations to suggest that maybe things were different than they seemed. For example, when Bill went to Gene with his concerns about Spock/Nimoy stealing his spotlight, Gene responded by telling him "Don't ever fear having good and popular people around you, because they can only enhance your own performance." Although Shatner talks about how wise Gene was, he adds: "I can clearly remember listening to Gene, and how his words sank straight into my soul. Still, in retrospect, I've got to wonder if Gene was being sincerely supportive or just using a very effective technique in handling a jealous, agitated actor."

That nagging desire to suggest that Gene was not so good as we think is an underlying theme that surfaces in his commentary on the man's personal life and in his claims that Gene Coon was a better writer and more responsible for the chemistry of the early series. Shatner speculates out of thin air and the evidence of a poker game that Roddenberry forced Coon out because of jealousy, a claim that both

Continued overleaf…

widows deny. As to writing ability, Roddenberry's best advocates have never made much headway in trying to claim he was a great writer, but Coon's non-Trek credentials are not overwhelming either. One reason he is no doubt popular with Shatner is that Bill credits him with injecting humour into the show and really making the Kirk, Spock, McCoy relationship click. If that appeals to you as the essence of Trek, credit Coon then. If ethical issues are the lifeblood of the series in your opinion, Roddenberry is the man.

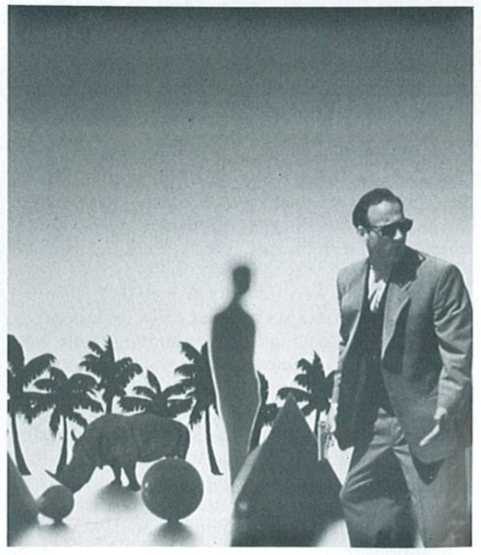
Shatner goes so far as to suggest (ignoring Robert Justman's commentary) that the rewrite of the *City on the Edge of Forever* was actually done by Coon, on the grounds that it was too good to be Roddenberry's work. That this rewrite marked the beginning of an estrangement between Star Trek and the science fiction literary community is a subject Shatner really is not interested in.

Instead, Shatner wants to settle things with Roddenberry in his own way and so praises with one hand and takes away with the other without really ever talking much about himself. You get to see William Shatner largely as he is reflected in his own preoccupations, and that is not necessarily an attractive picture.

Kathleen Toth

Sins of the Fathers

Kathleen Toth previews the surreal miniseries coming to BBC2 this month…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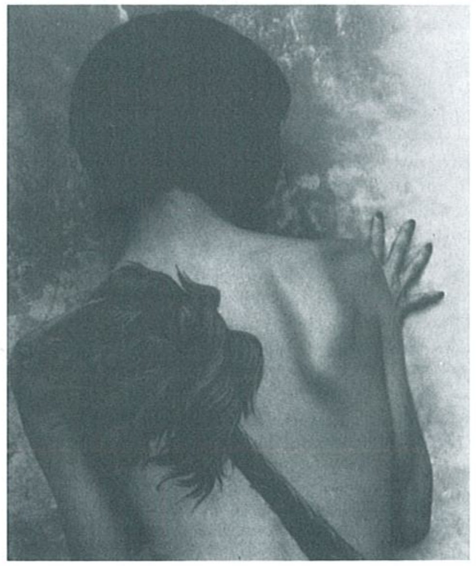
NOT SINCE Shogun has a television mini-series been promoted with such fervour as an "event". Wild Palms was to transform the way in which we look at television or to be the ultimate sci-fi fantasy trip, depending upon which breathless preview was consulted. The advance hype was so strong that ABC bet the farm on this "mesmerizing" look at the immediate media future by scheduling the six hours of high-tech skullduggery right in the middle of the crucial May ratings sweeps period - and took a pounding when viewers dropped out in droves during the first two-hour chunk, never to return for the four subsequent nights.

What went wrong? It was surely foolish of network prognosticators to expect that executive producer Oliver Stone's cinematic essays in global paranoia (*Platoon, Salvador, JFK*) and sixties nostalgia (*The Doors*) would be a good fit for the small screen and a mass audience. His films have consistently been overly long and highly controversial. Wild Palms seemed to achieve its epic length by being rambling and highly confusing. The incoherence was no doubt enhanced by the fact that Stone used his Hollywood stature to enlist no less than four maybe-up-and-coming young film directors to do various segments of Wild Palms. Keith Gordon, Phil Joanou, Kathryn Bigelow and Peter Hewitt have produced work of such differing tone as *On a Midnight Clear* and *Bill and Ted's Bogus Journey*. Bigelow perhaps turns in the most effective sequences here, but she had the advantage of drawing some of the middle hours when the action — if not the coherence — speeds up.

The jarring juxtaposition of different styles and images is the leitmotif of the entire production, from art design to musical score. New Age themes are drowned out by incessant use of classic rock and roll tunes. The characters live in antiseptic modern homes but wear mismatched vintage fashions. The men favour Edwardian business suits but the women's wear is out of the fifties and the early Kennedy days. Automobiles are a strange collection of modern and vintage American cars. And it becomes apparent that the lives of the main characters are composed of jumbled fragments too, although most of them frantically try to ignore that fact — sensing that to peer too closely at the world around them is to court disaster.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Henry Wyckoff is a respectable patents attorney with a dull but pleasant life and family. But Henry keeps noticing that something seems not quite right about his son and his wife is gradually becoming increasingly alienated from her life. He also finds it vaguely disturbing that he cannot help noticing squads of highly professional looking men in dark suits and glasses grabbing harmless looking individuals on the streets and in restaurants, beating them and hauling them away to unknown destinations. He knows that these people have no doubt done something wrong, but it is still disturbing.

Henry's life is changed when he is asked to join the *Wild Palms Group* headed by Senator Anton Kreutzer, a charismatic and powerful man who is both politician, business tycoon and spiritual mentor to followers of his quasi-religion, Synthiotics. *Wild Palms* is Kreutzer's plan for the next great leap forward in technology. He has created the means to broadcast programming on his Channel 3 network which will be holographic and interactive. But that is barely the tip of his grand design.

Wild Palms' greatest deficiencies lie in poor casting and a murky script. The story is written by Bruce Wagner based upon a comic strip appearing in *Details* magazine. Wagner is much too cool to have a particular message in mind. He thinks it is enough to make references to virtual reality and the cyberpunk world of much better writers like William Gibson, who makes a cameo appearance as himself, as does Oliver Stone. Kreuzer's ultimate ambition is to obtain something called the Go Chip, a product of American software brilliance and Japanese mysticism that will give him a kind of immortality. The Chip is therefore sought with almost equal ferocity by two contending secret organizations crafted to Stone's conspiratorial requirements. Kreutzer and Synthiotics are the lynchpin of The Fathers, the people who have been Really in Charge for a long time and who manipulate the media and most people's lives to suit themselves. Arrayed against them are The Friends, an underground resistance of scruffy sixties-style free thinkers who are mostly artists or brilliant computer hackers. Despite the Quaker sounding name, The Friends are fully capable of taking violent action to try to reveal The Fathers' designs. Their greatest leader is Eli Levitt, who has been held prisoner for years by The Fathers in a desert mental treatment facility that may be a take off of the Betty Ford Clinic. Levitt is played with martyred dignity by David Warner. The many scenes of swimming pools in Wild Palms, especially half empty ones, finally begins to take on meaning when it is eventually discovered that The Friends have secret underground bases and tunnels which are accessed through doors in the bottom of swimming pools — although the allegorical importance of water for The Friends runs much deeper than that. The fact that we also often see a rhinoceros standing in those swimming pools is, for example, explicable as an image of what the unicorn has become.

James Belushi, a moderately successful comedic act who has never quite clicked when cast in dramas (*Red Heat, The Principal*) is a numbing presence at the centre of all the plots and twists of Wild Palms. The audience needs to care about what happens to Henry and his family and Belushi is so wooden that this is impossible. Dana Delaney fares little better as his long suffering wife Grace, although the fault lies in the script. Her character is a hapless soap opera turn fated to suffer again and again before being killed. Joining Belushi in weighing down proceedings is Kim Cattrell, who has yet to reveal much acting potential in her inexplicable career. She is an old lover of Henry's named Page Katz who wanders back into his life by anything but chance. It takes Henry a very long time to figure out that she is not who she seems to be, but then almost no-one is.

Robert Loggia and Angie Dickinson seem to have wandered into Wild Palms from a grand opera. Their passions and ambitions are too coloratura for any other medium. Reviewers were widely predicting that the 61 year old Dickinson's image-breaking role as Josie would revive her career. Loggia's has been revived for some time, thanks to several small but choice film roles (*Jagged Edge, Big*) which re-established him as a great character actor after an undistinguished career. However Loggia has flirted with gong over the top before and here he climbs up and takes the ladder with him. Since he is one of the few watchable people in the series, you forgive him. Dickinson is much harder to warm to, perhaps because Josie is a grandmother who is not only obsessed with sex, but is the leader of the savage hit team The Fathers despatch to torture and kill their enemies. She takes a hands on approach to the job, donning red gloves to gouge out the eyes of chosen victims. It becomes very important to the plot that she is Grace's mother and that she has a sexual fascination with Eli Levitt. Dickinson's career is pretty difficult to characterise anyway, apart from her role in the TV series Police Woman. She has always had more notoriety as a friend of the famous, such as John F Kennedy, an association which she refuses to discuss and which would undoubtedly fascinate Stone.

Wild Palms certainly has not transformed the face of television, but it has had an obvious impact on network programming. Plans for any future high budget mini-series have been drastically revised and it is unlikely that a major network will soon risk its reputation on anything so outre. The world is again safe for the certifiable queens of the genre, Jane Seymour and Jacqueline Smith. Nor was it as wildly original as touted. The overwhelming corruption of life in respectable circles was already painted in noir colours by Raymond Chandler long ago. Chandler and *Chinatown* are as much referents as The Prisoner and Max Headroom. Indeed, the dominant theme of twisted family ties and hidden paternity is much more soap opera than high tech. Wild Palms might have done much better if it had ben run in day time instead of prime time.

Kathleen Toth

SIMPLY THE BEST!

Robert Holmes is widely regarded as Doctor Who's finest writer. But is his reputation justified? Yes, most of the time, says Guy Clapperton. Over the page, Theo Robertson disagrees…

IT IS NEXT to impossible to tell why one Doctor Who story should be more memorable than another until a few years have passed. Sorting the classics from the fillers is best left to the historians (as good a euphemism for 'fanzines' as any, I suppose).

But there is one question you could ask, if you haven't seen a story, which should help you to decide whether it's worth buying when it comes out on video. The question is: was Robert Holmes involved?

This is by no means a foolproof guide. Holmes' earliest contributions ranked from the fairly acceptable to the downright tedious, and it is to script editor Terrance Dicks' credit that he kept the young writer going, because he was about to flower into one of the most literate craftsmen to grace the series.

Holmes' first effort was used as a stopgap during Patrick Troughton's last season in 1969, *The Krotons.* The Krotons are sucking the mental energy out of a lesser race, the Gonds, to survive.

No great shakes, then. Or is it? It is worth considering at this point what else was in the season. *The Dominators*, a standard invasion story. *The Invasion* was polished but similar. For all their pontificating and cold logic, there was no reason really why the Cybermen had to pick on Earth, nor the Ice Warriors in *The Seeds of Death*.

The point is that the Krotons had some sort of rationale behind their actions. The reasons for most of the events in *The Space Pirates* were also understandable — the characters were motivated by greed. The series was starting to look tired, though.

It can be seen that among all the writers, even Brian Hayles who is worthy of respect, only Robert Holmes was working out why people would behave in certain ways before scripting. And motivation is utterly vital if a plot is to carry any weight. Doctor Who in the 1960s was rarely sophisticated but even at this early stage Holmes had started exhibiting a sureness of hand which would guide the series through the following decade.

Terrance Dicks commissioned him to write the story that was to set the template for the Pertwee years, *Spearhead from Space*. The Doctor had changed and been sentenced to exile on Earth. His companions had left. The TARDIS was inoperative. The continuity gap was to be bridged by involving UNIT.

At least, so received wisdom has it. A group of minor characters who had appeared in only two stories out of the past fourteen, and they were supposed to carry the viewer along, seamlessly. Sounds a bit unlikely when you put it like that. No, what got the Pertwee years off to such a cracking start was the excellence of the first tale, introducing the sort of just-convincing adversary that would become prevalent in a remarkably short time. The concept of the Autons, beings who could take on any shape and would kill the human race for their planet, was strong.

And yet the story showed up one of Holmes' recurring faults. The flaw in *Spearhead* is the appearance of the Nestene. It simply fails to convince after the chilling Autons had paved the way so well. You can argue that this wasn't the writer's fault, but again and again Holmes was to have ideas which the budget simply could not meet.

His story to open Pertwee's second season suffered the same setback, as it is again the climactic appearance of the Nestene that falls down. Instead of the horrific octopoid predicted by the Doctor there is a sort of muddy white electronic blob at the end of part four. Solid performances and direction carry the day, added to some sparkling dialogue between all of the characters which is entirely due to Holmes. The plot, though, is a transparent retread of the previous season's opener.

Holmes was absent from the following season but in the tenth year of the series he wrote *Carnival of Monsters*. The story had another interesting concept attached; it mostly took place in a 'Scope', a piece of equipment forcing a collection of aliens to act out scenes for other creatures' entertainment.

This was a good example of a writer tailoring his material to the cast available. Pertwee and Manning, and this is not a criticism, could perhaps be best described as a lightweight Doctor and assistant. Holmes wrote a whimsical tale to match.

In this story another characteristic trademark was to be established — the comedy double act. Like Hitchcock, or possibly because of Hitchcock, he understood the value of counterbalancing the tension with humour. The Lurman entertainers are wonderfully silly in their conduct and their dialogue, as are the grey-faced administrators of Inter Minor. The budget was a problem, though — the story's monsters, the Drashigs, tend to look like the popular Fingerbob puppets of the same era.

Holmes, who by now must have been script editor designate, opened Pertwee's last season with the introduction of a popular monster — the Sontarans. Again the atmosphere is light. This story, in many ways, summed the Pertwee era up; lightweight, 20th century menace, touch of history, chatty monsters. The following year, with more editorial control, Holmes was to change the direction of the show. And this time he pulled no punches.

Tom Baker seemed at first glance to be a clown, a guise which was to become increasingly prevalent during the Graham Williams years. But he was an actor of the old school, brought up on stage in meaty parts unlike Jon Pertwee's cabaret-based formative years. Elisabeth Sladen, meanwhile, was proving to be a bit of a find. Not only was her performance competent, she had the right body language; she appeared natural in every scene she did.

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Holmes was able to take advantage of these factors in *The Ark in Space*, the effective template for the Tom Baker years or the early part thereof. The plot — aliens burrowing into comatose human flesh for food — was chilling. The atmosphere was tense and the cast's conviction absolute. Holmes, together with Phillip Hinchcliffe, stamped this hallmark of quality onto almost all of the stories, whoever wrote them, during his three years as script editor.

The next piece he wrote was part of *Pyramids of Mars*. Thanks to careful writing the Doctor's mood swings are credible and the banter between him and Sarah is coloured with as much inflexion as the viewer cares to listen to. Debates on good and evil, right and wrong — they all feel comfortable because they come at the right time and are the right length. The story's premise, a prison on earth being activated by a beacon on Mars, is original — although most of the plot is based on the old Mummy stories popular earlier in the century.

This was another hallmark of the Hinchcliffe/Holmes days. If a story worked but was recognisable as having been done before — fine. They'd do it again. If a story contradicted something the Doctor said in 1965 — OK, if it works for this story, leave it in. This dedication to producing entertaining TV drama at all costs paid constant dividends in terms of the quality of the programme. And for several stories, possibly because of his closer involvement in the programme, Holmes had not written anything beyond the budget.

This was to change slightly during the next season, the last he completed as script editor. *The Deadly Assassin* is a wonderful romp with the Master attempting to take over Gallifrey's power, but the near-destruction of the Capitol at the end is not entirely satisfying. Again, the story has strong characterisations from even the lowliest of the bit players in it.

The high point of the season, and arguably the low point as well, was *The Talons of Weng Chiang*. If you want to understand Holmes' strong points and his weaknesses in one sitting then watch this story. The plot - a sort of 'Doctor Who meets the Giant Rat of Sumatra aided by Fu Manchu whilst bashing Jack the Ripper' is wonderful. The smallest details — the housekeeper called Mrs. Hudson, the reference to 'A Hatbox!' — are pure joy. And the rat is a joke.

Holmes had hit a peak. His contributions from this stage became quirky. *The Sun Makers* was based on his tax form and I didn't like it as a child, not understanding it. I now think it was wonderful, but there is evidence that the new broom was unsure of who its audience was. *The Ribos Operation* again had some good concepts but suffered from the Shrievenzales — not the worst of Doctor Who

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monsters but a lot of hindsight has flown under the bridge since then. *The Power of Kroll* likewise took an interesting idea about bounty hunters but put an over-expensive monster at the climax — quite well realised, but only quite.

All was quiet on the Holmes front for years after that. John Nathan-Turner had started as producer and had dictated that only new writers should be used. This has been criticised but it's important to bear in mind that the series had been in decline for a while under Graham Williams, the critics were carping and the ratings were waning. The question was, what to do; what did the earliest shows have? The answer that presented itself was freshness, and the easiest way to reinstill this would be to go for new writers, musicians and come up with a new show. Hindsight says this was only partly successful, but that's easy to say now.

Holmes' return to the series followed a lacklustre period in Doctor Who's history. Hampered by the cancellation of a Dalek story the 20th anniversary season had been short and largely uninspiring. Peter Davison was only really starting to get his act together as he decided to leave the programme and it was largely Holmes' script for *The Caves of Androzani* that cemented him into the role. The dialogue sparkled. The characters had identifiable personalities. It was a good script and well executed, although once again, the Holmes monster-effect kicked in. However, this time it was not involved in the main part of the plot, a clever morality tale on man's inhumanity to Time Lord during the pursuit of eternal life. So it didn't really matter.

Colin Baker's first season was violent and caused the show to be 'rested'. Robert Holmes' contribution, *The Two Doctors*, contained scenes of threatened cannibalism and excessive greed. The Doctor cold-bloodedly kills Shockeye. He doesn't care much when others die. Both Doctors talk about Androgums as if they were dirt — a naive view with racist overtones, when you think about it. It was as if, having seen how far he could take satire in *The Sun Makers*, Holmes was now testing the limits of sheer bloody-minded tastelessness.

There has been a lot of debate over that story. People say it was hampered, bastardised by poor production and direction. Myself, I think everyone is entitled to a couple of duds and that's one of Holmes'. Everyone was to blame. Whatever the reasons, the producer was ordered to revamp the show. The elements he chose to alter were: tone down the violence, and...er...

Holmes had done two successful relaunches (although not touted as such he undoubtedly gave Jon Pertwee and Tom Baker the styles they were to become noted for) and was the natural choice to relaunch Colin Baker. But the revamp had no substance. Holmes had nothing to work on and so produced a workmanlike enough story, with the double act of Glitz and Dibber on a transplanted planet Earth now called Ravalox. The tribal conflicts were handled well, but it didn't sparkle.

Again, the budget ruled out doing anything too dynamic with the robots in the stories, which looked straight out of the 1960s, or an entire underground civilisation. Holmes' one consistent failing had stayed with him until the end.

His very last story, *The Ultimate Foe*, was unfinished, and in the event was completed by Pip and Jane Baker. He set up the idea of the Doctor and his adversary being one and the same but did not survive to resolve it — as it was, possibly because we were forewarned with the knowledge of his death, the last episode was unsatisfactory.

Overall impressions, then. The word 'genius' is used all too often in describing writers and directors by the fan world. It is too strong a word to be used about a Doctor Who writer. Mostly, Holmes contributed to other people's programmes. He did it well, but this can't really constitute genius. It does his memory no justice to overstate his merits when the reality is as impressive as it is.

Robert Holmes was a fine craftsman. He would take a good plot idea — an indispensable commodity as he understood, unlike a number of writers — and tell it well. The dialogue, as long as the regulars were strong enough to carry it, was beautifully honed and the stories clear and well-paced.

In this 30th anniversary year the future of Doctor Who is uncertain to say the least. If they ever decide to remount it, however, it will be the poorer for the absence of the man who pulled off a successful relaunch and pushed it into totally new directions with huge ratings dividends attached.

And who managed to do it twice.

Guy Clapperton

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THE REVALUATION OF HOLMES

LIFE IS AN ENIGMA. We often find ourselves puzzling over things that are inexplicable. Consider for instance, U2's best album — *Boy*. It's also the band's least successful album in sales terms. Or footballer John Barnes. Put him in a Watford or Liverpool strip and he's brilliant, a football genius, but put him in an England shirt and he becomes a different player, incapable of putting the ball in the net.

Doctor Who also has its share of enigmas. Why is it that season seven was so completely forgotten until recently? Why is Andrew Cartmel so often classed as its worst script editor when his work on Casualty was so good? And why is Robert Holmes always voted the best writer in the history of Doctor Who, while more consistent scribes such as Malcolm Hulke and David Whitaker are overlooked?

Yes, Holmes wrote some superb tales but fandom tends to overlook his stinkers. Take his first script commissioned for the show, *The Space Pirates*, which shows up a consistent fault of his writing — clichéd scripts populated by unconvincing comic characters. *Pirates* is a space-set rehash of B movie westerns. For argonite read gold. For Caven and Dervish read villains in white hats. For Hermack and Warne read the US Cavalry (in white hats). For Milo Clancey read unconvincing comic relief gold prospector. Considering that *Pirates* was JNT's first professional encounter with the show, is it any surprise that he seems to have perceived Doctor Who to be a camp kiddies' show?

After *Spearhead from Space* Holmes developed another of his hallmarks — writer's revenge. In *Terror of the Autons* we have Mr Brownrose, a character who serves no purpose whatsoever, except to allow the writer the cathartic release of placing himself in the Doctor's shoes to deliver put-downs such as "Who's in charge of you penpushers these days?" Brownrose works neither as a person nor as a civil servant, failing so totally that Terrance Dicks omits him entirely from the novelisation. Much of *Carnival of Monsters* is another case of 'opinions looking for a story.' The grey, arrogant Inter Minorians spout lines such as "Another functionary has dared to ascend to the higher levels... Ultimately the functionaries will take over.", but this has little relevance to the main plot — the story of the abducted life-forms trapped in the miniscope. The background to Inter Minor seems like an excuse for Holmes to take a self-indulgent look at the struggle between proletariat and bourgeosie. Compare this to the way that Terry Nation would disguise a Nazi as a Dalek, or Malcolm Hulke would interweave a theme like racism into his narrative. Holmes seemed unable to do this, disguising a bureaucrat as...well, a bureaucrat. As such he was almost the precursor of the current breed of 'evangelist' writers who use the medium without any subtlety to air their views.

With the exception of *Spearhead*, Holmes' Pertwee tales tend to stand out because of the inclusion of humorous characters. Brownrose isn't the only such failure — Vorg and Shirna are the type of cartoon characters who would plague the show throughout the eighties, from Grugger and Brotadec through to Richard and Lady Peinforte. Professor Rubeish is presented as a myopic, bumbling and rather senile man who somehow manages to take his trip to medieval England in his stride, even knocking out Linx. Doesn't he strike you as a rather shallow and juvenile piece of characterisation, there merely as comic relief until Holmes needs a convenient plot device to get the Doctor out of a tight corner?

It would be tempting to blame such characters on Barry Letts and Terrance Dicks, as one of the main criticisms of their era is the tendency to present men of authority as bombastic men in suits (*Claws of Axos*) and scientists as arrogant incompetents (*The Mutants*). But they also gave us Edward Masters, Sir Keith Gold and Charles Grover — people you could believe sat in the House of Commons and visited Miss Whiplash on the side — and Dr Quinn and Professor Kettering — people who probably understood what reverse the polarity of the neutron flow meant. Here, as in so many ways, Holmes' stories are stylistically different to the rest of the Pertwee era, where the humour arose from the relations of the UNIT team. Carnival would be far more at home among the more comic tales of the late seventies.

And comedy is something Doctor Who can do without, because it so rarely works. In *The Sunmakers*, a very obvious attack on the tax system, the part of Gatherer Hade has clearly been written with the likes of Peter Ustinov in mind. Fine, if you know Sir Peter is going to be available. But if he isn't, then you may get a substitute who'll send the part up, as Richard Leech indeed does, overplaying lines that Pip and Jane Baker might be proud of: "Indubitably your elevation...your sublimity...your sagacity." The evil sadist becomes an overstated caricature, and the story ends up as the sort of self-conscious pretention which has fandom up in arms when it's written by Graeme Curry. Yet Holmes is forgiven *The Sunmakers*.

Holmes' better stories are highly rated, but even they are not flawless. Their principal faults are an overkill of homage.

Aliens take over a factory deep in the English countryside and, from there, infiltrate the British government in order to take over the planet. *Spearhead from Space?* No, *Quatermass II*, but the similarities are obvious. This is consistent with much of Holmes' writing and script editing throughout the 1970s. While not plagiaristic, I feel that Holmes was obsessed to the point of detriment with homage. Perhaps the worst example of this comes in *The Brain of Morbius*, where Holmes turned Terrance Dicks' inventive reworking of the Frankenstein myth back into a bland rerun of the standard Hammer horror version. All very safe and cosy, delivering exactly what you'd expect — and this is typical of Holmes' tenure as script editor.

But surely there's nothing wrong with reworking all these classic tales, especially when they provide the sort of memorable imagery that means a story can be remembered as, for instance, "the one with the mummies in it." Perhaps not, but Holmes did so too overtly. When season seven was set up under Derrick Sherwin and Terrance Dicks the production team decided to go for the dramatic realism of the Quatermass serials, reworking them inventively so that, for instance, Dr Lawrence is an inversion of Colonel Breen, and the aliens remain peripheral. But had Holmes script edited season seven, we'd have got far more mundane tales of men mutating into cacti, and the discovery of prehistoric spaceships.

But if his writing doesn't really justify Holmes' almost god-like status, then what does? Well, there's *The Caves of Androzani* — due to its timing as much as the story. In 1984, Holmes was largely forgotten by much of fandom. Then he returned to the series, and all the younger fans were told that he'd written classics like *Spearhead from Space* and *The Deadly Assassin* by the elder statesmen who'd conveniently forgotten *The Space Pirates* and *The Sunmakers*. By the following week *Androzani*-mania swept fandom in the aftermath of the final episode, and Holmes' great reputation was suddenly assured — all the more so because *Androzani* proved, on closer inspection,

to be an amalgam of all his previous tales rolled into one — a Robert Holmes mega-mix. "If they were this good here, then they must have been equally good in the past" was the underlying assumption, as fandom forgot the boost given to *this* particular tale by Graeme Harper's direction...

Of course, as Doctor Who's most prolific scribe there was bound to be a variable quality to Holmes' stories, since a TV show is a collaboration between writer, director, script editor and producer. Holmes' post-*Androzani* stories seem to have suffered an unusual amount of intervention on the part of the production team. Certainly, fandom generally seems to judge Holmes' final stories as failures, while placing the responsibility for these failures on other people and circumstances — Peter Moffatt and fan-pleasing continuity for *The Two Doctors;* comic rewrites for *Mysterious Planet;* an artificial upbeat ending for *The Ultimate Foe*. But if we're going to blame Moffatt, Saward, Nathan Turner etc for these 'failures', then shouldn't David Maloney, Derrick Sherwin etc... receive the acclaim for Holmes' 'successes'?

Personally, I feel that this tendency to give Holmes the credit, but never the blame, has nothing to do with his work as a writer or editor. Holmes' status in fandom is all to do with this: Robert Holmes was a good man.

Bob Holmes was one of the people to have worked on the programme who took the most genuine and sincere interest in fandom (he was also a gentleman to boot). Could you imagine him sneering "I'm glad all Doctor Who fans don't live in Liverpool." if his work were criticised? No, neither can I. He had a great respect for fans' interest in his work, always giving fans permission to make copies of his scripts. Nobody who has worked on the show seems to have had a bad word to say about him, and if he were alive today he would undoubtedly be the "Guardian" the show so desperately needs. But this is fandom's problem. It is unwilling to differentiate between Holmes the man, and Holmes the writer.

Fandom is currently re-evaluating the series it loves. In 1985 season twenty-two was a firm favourite with fandom — now it has few fans. Season seven was forgotten, but is now seen as an all-time great. The Williams era, once described as the "absolute nadir of the series" is undergoing a thorough re-assessment, and few would defend such a description now.

In such a revisionary climate we can stand back and try to be more objective. Robert Holmes wrote sixteen scripts, at least half a dozen of which were poor. Whereas between them, Malcolm Hulke and David Whitaker wrote seventeen stories, not one of them a clanger...

Theo Robertson

The Two Doctors

THE STANDARD verdict on *The Two Doctors* is that an excellent script was let down by poor direction. This is a simplistic view, and like most such diagnoses it is quite correct — but is by no means the whole story.

On the face of it, *The Two Doctors* has everything going for it. The opportunity for the sixth Doctor and Peri to team up with the second Doctor and Jamie should have afforded ample entertainment even if everything else turned out to be lacklustre. The script from Robert Holmes must surely build on the obvious strengths of the previous season's *The Caves of Androzani*. Peter Howell's incidental music might perhaps reconjure the stylistic excesses and pleasing over-production of *The Leisure Hive*. Location filming abroad could afford a cinematographical beauty unmatched since *City of Death*. Add to this the extra fifty minutes to allow space and time for all those essential Who touches that Robert Holmes handles so well, and how can we lose?

How indeed? Perhaps it might be fairer to ask how any story could possibly hope to live up to the expectations generated by *The Two Doctors*. Watching it again, devoid of such expectations and perhaps expecting and remembering the worst, you may be in for a pleasant surprise. It's not bad. Nor of course is it really terribly good, and herein lies the problem.

With the honourable exceptions of the effects work and the incidental music, almost everything about this story is mediocre. Even the script is only good in parts, and the acting from everyone except the two Doctors and Nicola Bryant is somewhat variable — Frazer Hines in particular turns in a disappointing performance.

The script may be genuine Robert Holmes, but it is not 22 carat. Some of the reason for this was not within his control. The incongruous choice of location was foisted upon the script after it had been written largely with location filming in New Orleans as its raison d'être. If there are too many elements vying for focus, it may be because it was insisted he include the Sontarans in a story which patently doesn't need them — Chessene and Shockeye manage very well to hold the motivations of the plot if not the interest of the audience. The double-length episodes never really worked for the *Who* format, and having three of them makes the whole thing drag terribly.

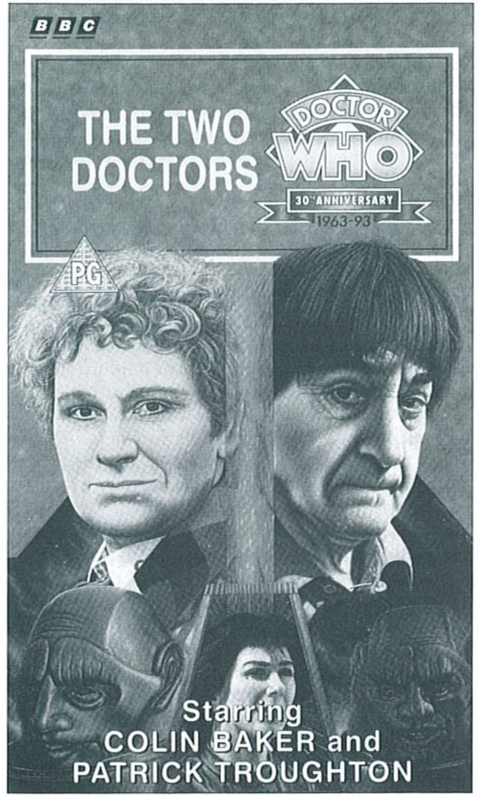
But some of the problems can be laid at Holmes' door. There is the rather easy manner in which Dastari is won over to the Doctors' side in the final reel; the fact that it is noted (twice) that the aliens — Sontarans, Androgums and Dastari — speak English; the rather odd continuity with the Troughton era; Chessene's amazing ability not only to sense the presence of a living being within the house, but also to determine her age and sex — yet not to be able to detect the Doctor when he's just outside the window…

There are also moments of vintage Holmes, of course. The Doctor's misunderstanding of Peri's suggestion he have a glass of water, for example. Holmes understands the Doctor as well as he understands the programme, and it is surely no coincidence that in this story — at last — Colin Baker's Doctor gets some real *Doctor* material to get his teeth into. Finally we really can believe that this is *the* Doctor as he describes "the unholy, unburiable smell of Armageddon," or as he sadly worries that there will be no more gumblejacks or sunsets and "…never more a butterfly."

The second Doctor is treated just as well — his provocation of Stike in the hope of forcing him to a trial of combat is masterly, albeit futile. Here is one of the few scenes where the well-blocked, largely static studio camerawork enables the actors to make the most of good lines and express some real feeling and motivation.

There are good scenes and moments in *The Two Doctors* — many of them. But all too often one or more vital element fails. The garish costume of Shockeye and his minimalist make-up mean he lacks credibility, and as a result he comes over as comic rather than unpleasant — which in turn makes the conclusion of the Doctor's final fight with him seem all the more gratuitous. Similarly, the inappropriate camerawork and slack editing as the second Doctor reaches behind himself for a knife ensures that the cucumber joke is ruined before the punchline. This is the tragedy of *The Two Doctors* — while it is seldom actually of a poor standard, more often than not the whole affair is mediocre.

The Two Doctors
BBC Video; £10.99(?)
November 1st



This must be laid at the door of the director. Which points out one of the real problems with the Nathan-Turner era of Doctor Who. The way that the production is judged by the BBC is rather different from the criteria that the audience has. There is little doubt that whatever the audience thought of his productions, JNT was judged a successful producer by BBC management — he brought in his programme on time and on budget.

Shortly after *The Twin Dilemma* was broadcast, I happened to meet a guy in a pub who turned out to work at the BBC as a boom operator. We got to chatting and he mentioned that he had recently worked on both *The Caves of Androzani* and *The Twin Dilemma*. I asked him how he had found working on two such different productions, and he agreed that one had been a superb production — carefully and professionally organized. The other had been a complete mess from start to finish — nobody really knew what was happening and the director kept changing his mind about what he actually wanted, with the result that most nights over-ran. At this point our conversation became somewhat confused — until we realised that we were talking at cross-purposes. To his mind, *The Twin Dilemma* was the more professional production by far, while he had little respect for the talents of Graeme Harper who had kept him late and changed the staging requirements on the fly. The BBC criteria for a good director are simple — bring in the show on time and on budget. And according to these criteria, Peter Moffatt is rightly regarded as a director of the highest calibre.

But the requirements and expectations of an audience that neither knows nor cares how late the boom operator had to stay, or whether a scene was blocked out in rehearsals or at the final recording, are somewhat different. However efficiently staged, there can be little excuse from the viewer's perception for the clumsy handling of Oscar's death scene. Holmes' tragi-comic monologue plays to static camera work while extras in the background continue with their meals as if that infuriating lady with the roses has just arrived — rather than as if the proprietor has just been stabbed to death by an alien they can't have failed to see put away a set meal for ninety-seven. Another key scene ruined by the lacklustre blocking and an unenthusiastic performance from Jacqueline Pearce is Chessene's attack on Stike and Varl. While they writhe away convincingly in the cellar — the camera showing us clearly that despite their best efforts the threat is only a junior firework positioned a safe distance away — Chessene flounces across the floor above and carefully drops another cylinder down the hatch with apparently no regard for her own safety or interest in whether her attack has been successful.

Despite saying initially that no story could live up to the expectations put on *The Two Doctors*, it is nevertheless an opportunity lost. With more time, effort, and care the whole thing could easily have been very different. Robert Holmes' love of the Sontarans is obvious — Stike and Varl not only get some of the best lines, they are better defined and better acted than the haughty but emotionless Chessene, the manic Shockeye, or Dastari — who seems bored with the entire thing right from the start. Had the Sontarans been the main villains — or just survived the longest — this would have helped the final episode immeasurably.

As it is, the final episode is carried, in the second half, almost completely by the interaction of the two Doctors themselves. Seeing Baker and Troughton sparking off each other so readily and so effectively suggests that the whole approach of splitting them up was a mistake. Had they worked as a team throughout, even an otherwise mediocre story would have been entertaining.

It is easy to see how *The Two Doctors* has ended up with a reputation for mediocrity. But there are enough really good things about it to make a viewing worthwhile. Some scenes are effective and evocative almost despite themselves — Chessene licking at the Doctor's blood on the steps of the hacienda; the space station computer identifying the Sontaran battle cruisers as the militaristic drumbeat music builds; a bifurcated hand holding a Sontaran gun rising from the edge of the frame to cover the Doctor; the opening scene fading from black and white into colour… Many of the action scenes work quite well — the movement of the actors seems somehow more pronounced after the static blocking of the other scenes. Shockeye chasing Peri in part two and the Doctor in part three are both fast and exciting. The Doctor and Jamie's escape from Stike as Jamie stabs him in the leg and the Sontaran fires after them is especially memorable. Generally there is enough good about the production to keep it entertaining and interesting throughout.

But if for nothing else, *The Two Doctors* is worth seeing for Patrick Troughton's farewell performance — as professional and whimsical as ever — and for Colin Baker's 'coming of age.' Forget the slow pace, ignore the lumbering camerawork, just enjoy the performances of the two Doctors — particularly when they are (eventually) united — and dream of what might have been. (7)

Justin Richards

QUANTUM LEAP

Season Five saw Quantum Leap again moving to a new timeslot, Tuesdays at 8:00pm. Although some fans did raise their voices about the move, NBC refused to move the programme until the final original episode aired on May 5, 1993. (The programme repeated sporadically at different days and times on NBC's schedule, usually on Sundays at 7:00pm.) It would be fannish to point to this change in timeslots as being the prime motivator of the show's demise in the ratings, but one cannot overlook the reality that the show was gasping for air. This season would see the show throw out most of the rulebook for the sake of ratings (i.e. Sam leaping into such famous personalities as Elvis and Marilyn Monroe; the Civil War episode; and the hideous three episode arc dealing with an "evil leaper.")
While it could still have gone in new and exciting directions, the series fell and never got back up until its final episode which angered more fans than any "evil leaper" storyline could possibly do. Yet, as the season started things were at least looking to be interesting with the two-hour long premiere…

PRODUCTION STAFF: Co-Executive Producers: Deborah Pratt and Chas. Floyd Johnson; Supervising Producers: Tommy Thompson, Harker Wade, Richard C. Okie and Robin Jill Bernheim.

E1)**Lee Harvey Oswald** (a.k.a *The Oswald Conspiracy*) (October 5, 1957-November 22, 1963/February 14, 1999)
NBC: September 22, 1992
Writer Donald Bellisario; Director James Whitmore, Jr.
Cast: Lee Harvey Oswald(Willie Garson); Marina(Natasha Pavlova); Major Kosenko(Elya Baskin); Gooshie(Dennis Wolfberg); Joda(Rodney Kageyama); Mariska(Donna Magnani); Sgt. Lopez(Reni Santoni).
Sam finds himself bouncing from one moment to another in the life of Lee Harvey Oswald. What's more frightening is that, as Sam gets closer and closer to the time of President Kennedy's assassination, he finds himself unable to control Oswald's actions and is becoming more like Oswald as he approaches that day in Dallas in 1963.
Donald Bellisario's answer to Oliver Stones' JFK, taking the position that Oswald was solely responsible for the assassination of Kennedy. What makes the show compelling is Bellisario's attempt to examine Oswald's life by bouncing Sam around through his history, showing what Oswald did in his life and perhaps why. What will interest fans is Sam's inability to control the individual he has leapt into, and the episode rests squarely on Scott Bakula's shoulders for believability. That he accomplishes this task is amazing and certainly Bakula's best performance in the series since his multiple personality role in *Shock Theater*. Switching from the quiet Sam to the abusive Oswald within a single line and back again, Bakula makes the viewers share in his horror of being linked to a roller coaster ride that will lead to a terrible murder.

Dean Stockwell is given very little to do besides react, and except for *Killing Time* he will be relegated to the second banana wasteland for the rest of the season. Dennis Wolfberg appears again as Gooshie, in what will become a semi-regular role throughout the final season, as more time is spent inside the Project with Al in the future.

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This was the only episode produced that was intended to be shown as a two-hour movie. *The Leap Home* Parts I & II had been shown as a two-hour film in reruns, while both *Trilogy* and *The Evil Leaper* Parts II & III would have episodes strung together in order to entice viewers with the movie format. Still, this episode was constructed for the two-hour format exclusively and not done in the usual style of such episodes, where Sam leaps into another personality at the one-hour mark.

Whether one believes Bellisario (who claims to have met Oswald when they both served in the military during the 1950s) and his point-of-view is irrelevant, as the story is told so well that it works. Even with an ending that some would say is a cop-out, one can't deny that this is the most personal statement ever made in the programme. (10)

E2)**Leaping Of the Shrew** (September 27, 1956)
NBC: September 29, 1992
Writers Richard C. Okie and Robin Jill Bernheim; Director Alan J. Levi
Cast: Brooke Shields
Sam is at his wit's end as a Greek sailor who is stranded on a deserted island with a bratty rich girl who fouls up every attempt Sam makes for them to get rescued.
After the deadly seriousness of *Lee Harvey Oswald*, this episode puts the series back into mindless fun. Strangely enough, it works. The writing does keep you guessing what the final outcome of the episode will be, while Brooke Shields (I'm embarrassed to say) is even good as the woman stranded with Sam. (9)

E3)**Nowhere To Run** (August 10, 1968)
NBC: October 6, 1992
Writer Tommy Thompson; Director Alan J. Levi
Cast: Billy(Michael Boatman); Kiki(Jennifer Aniston); Cdr. Hartig(Norman Snow); Holt(Gene Lythgow).
Sam struggles to adapt as a paraplegic Vietnam vet who must attempt to save not only his marriage, but also his totally paralysed roommate who is considering suicide.
An episode marred by Thompson's insistence on Sam getting up from the wheelchair and walking around with no difficulty. While it finally puts to rest the "is it his mind or body travelling through time?" controversy that has hung on the show for years, it smells too much like an easy cop-out of the writer's. It certainly would had been more satisfying to see Sam trying to cope with being disabled instead of the lazy excuse for his abilities in this episode. (7)

E4)**Killing Time** (June 18, 1958)
NBC: October 20, 1993
Writer Tommy Thompson; Director Michael Watkins
Cast: Carol(Connie Ray); Leon(Cameron Dye); Sheriff Hoyt(Jim Haynie); Gooshie(Dennis Wolfberg).
As a killer who is holding a mother and daughter hostage, Sam is not only trapped in the past, but possibly for good — the man he replaced has escaped from the Waiting Room at Project Quantum Leap, and fled to the nearest city with Al in hot pursuit…
The series is still going strong at this point with an idea that has lingered since the early days of the program (what if the person who was bumped into the future did not want to go back?) This is also the only episode in the season to give Dean Stockwell a chance to do more than push buttons on Ziggy, with his manhunt of the fugitive taking up a sizable portion of the show's running time. Dennis Wolfberg as Gooshie is also given a substantial role as he replaces Al as Sam's connection to the present. While this is a fine idea, it does make one wonder why they didn't do so before in situations where Al was or should have been unavailable to assist Sam. (7)

E5)**Star Light, Star Bright** (May 21, 1966)
NBC: October 27, 1992
Writer Richard C. Okie; Director Christopher Hibler
Cast: Tim(Morgan Weisser); John(Guy Bond).
Sam leaps into an old man living with his son's family who swears he saw a UFO. While the family believes that the old man is turning senile or going insane, the military is interested in learning all they can from him.
A moderately successful show until the author writes himself into a corner and takes the attitude of "to hell with it" and lets things happen that should have been fleshed out much more. Because of this and an ending that is also inconclusive, the episode is just wasted space. It was the start of things to come. (4)

E6)**Deliver Us From Evil** (a.k.a. *Evil Leaper* Part I) (March 19, 1966)
NBC: November 10, 1992
Writers Robin Jill Bernheim, Tommy Thompson and Deborah Pratt; Director Bob Hulme
Cast: Frank(John DiAquino); Donnie(Laura Harrington); Alia(Renee Coleman); Zoey(Carolyn Seymour); Shirley(Kristen Cloke).
Sam finds himself returning to the life of a mentally handicapped teenager he had helped before (Jimmy). This time he must save the marriage of the boy's brother, but things are not all that they seem — another leaper has taken the place of the man's wife and sees to it that the marriage is destroyed.
The 'psychotic woman' plot device returns in the most idiotic premise ever created for the series — a nemesis for Sam that must "make wrong what once went right." It is quite obvious that the production team was trying to come up with a semi-regular villain for the series, but the idea just holds no water. Why is this woman leaping? What made her leap in the first place? Why must she do wrong?
Nothing is explained, while the ending is just confusing and simply a way to smooth the ruffled feathers of the fans who did not want to see anything bad happen to the characters involved. While there are some moments that register well — Sam's happiness in returning to a persona that he knows; the extent of Alia's determination to complete her mission; Sam's attempt to convince the brother that nothing is as it seems — there are just too many moments that do not work (especially Sam immediately jumping into bed with Alia once they find each other out). In the process, the production team ruined the enjoyment of one of the best episodes (*Jimmy*) in any season. (1)

E7)**Trilogy** Part I (a.k.a. *Daughter of Sin* Part I) (August 8, 1955)
NBC: November 17, 1992
Writer Deborah Pratt; Director James Whitmore, Jr.
Cast: Laura Fuller(Meg Foster); Leta(Mary Gordon Murray); Abigail(Kimberly Cullum); Doc Kinman(Max Wright).
Sam is mysteriously drawn to the daughter of the small-town sheriff he has leapt into, who is connected to the accidental death of another small girl.
A long-planned (since Season Three) three-parter, the first section of which starts off extremely well, only to lose steam in the final two parts. The premise of Sam leaping over three decades in the life of one individual is an intriguing idea and Sam's unknown attraction to the daughter is played up in a smooth background transition that does not (at least in this episode) interfere with the structure of the smaller story. This was the first and only episode where Sam's actions lead to the death of the person he has leapt into.

This three-parter was listed in television commercials and in *TV Guide* under the title *Daughter Of Sin*. The *Trilogy* title would make more sense if NBC had shown each episode separately, instead of in one regular and one two-hour special episode.(6)

E8-9)**Trilogy** Part II (a.k.a. *Daughter Of Sin* Parts II & III) (June 14, 1966)
NBC: November 24, 1992
Writer Deborah Pratt ; Director James Whitmore, Jr.
Cast: Abigail Fuller(Melora Hardin); Laura Fuller(Meg Foster); Leta(Mary Gordon Murray); Sammy Jo(Kimberly Cullum); Marie(Fran Bennett); Mrs. Tatkins(Wendy Robie).
While Sam saves the Sheriff's daughter at the end of Part I, there is still trouble ahead for her as he reappears ten years later in the girl's life as her fiancee — the dead girl's mother is still out for revenge.
After successfully saving the girl again, he next leaps another ten years into the future as a lawyer who is defending the Sheriff's daughter against a murder charge. And Sam finally discovers why he has been drawn to the woman again and again over the years.
The concluding two parts of this story do hold up well, but only if not scrutinized in any great length. Much more could have been made of Sam's feeling towards his actions in his other leaps in the storyline. After all, one would assume that Sam would feel some remorse over causing the death of the

Sheriff in Part I, while also feeling disturbed over the somewhat incestuous relationship he now has with the daughter in Part II. Also, his reactions to the woman's daughter, Sammy Jo (which is a dead-giveaway) should have been played up more during the course of Part III than it is. The idea of Sam impregnating the woman in the past is also one that may strike some viewers as a little off centre (especially given how often Sam seems to leap into bed with the damsel in distress during the course of this series).

This storyline includes "the psychotic female who must kill to get what she wants" which has always been a staple of the series.(5)

E10)**Promised Land** (December 22, 1971)
NBC:December 15, 1992
Writers Gillian Horvath and Tommy Thompson; Director Scott Bakula
Cast: Neil Waters(Dwier Brown); Sheriff Mundy(Arlen Dean Snyder); John Walters(Chris Stacy); Gus Vernon(Jonathan Hogan).
Sam's own personal vendetta confuses his course of action when he leaps into a young farmer who joins his brothers in robbing a bank in Sam's home town that is taking their land away.
One of the best episodes of the series, and the last time viewers would get a chance to learn more about Sam's background and perhaps a little more about why Sam feels the need to "set things right that once went wrong". Seeing that the bank deal involving the robbers also affected Sam's father and his farm, Sam's moral support goes out to the robbers more so than in his usual role as "goody-goody". He knows that the farmers are getting ripped off and he is not sure what to do to try and keep his father from also losing his farm in the deal. Much time is also spent showing Sam's reaction to individuals that he recognizes from his past and the whole episode ends on a melancholy note — Sam does not succeed in making everyone's life better, and he is unable to help his father save their home. This is what the series should have been more about.(10)

E11)**A Tale Of Two Sweeties** (February 25, 1958)
NBC:January 5, 1993
Writer Robin Jill Bernheim; Director Christopher Hibler
Cast: Ellen(Mary Lou Childs); Rachel(Jill Tracy); Jessica(Ashley Peldon); Josh(J. D. Daniels).
Sam is split between two families as a race-track-playing bigamist who must decide between the two wives, with the one he doesn't choose destined to have a miserable future.
After the serious nature of the past several episodes, this light-hearted farce plays pretty well. Nothing more than a time-waster, though, with the children portrayed as lobotomy patients who couldn't cross the street on their own, much less figure out who and what Sam is.(7)

E12)**Liberation** (October 16, 1968)
NBC: January 12, 1993
Writers Chris Abbott and Deborah Pratt; Director Bob Hulme
Sam is a homemaker committed to the women's movement who must try to stop the leader of the group from getting herself killed.
The start of a drastic plunge in quality for the program, with women connected to the liberation movement portrayed as either mindless robotrons who will do whatever the leaders say, or as psychotic females who should be put in their place. There are moments when a message tries to emerge, but the episode ends with the idea that liberated women are evil.(3)

E13)**Dr. Ruth** (April 25, 1985)
NBC: January 19, 1993
Writer Robin Jill Bernheim; Director Stuart Margolin
Cast: Dr. Ruth(Dr. Ruth Westheimer); Doug(Peter Spears); Debbie(Anita Barone); Annie(Robyn Lively); Jonathan(James McDonnell).
Sam is real-life sex therapist Dr. Ruth Westheimer, who tries to get a couple together, and save a woman from physical and mental abuse.
Just when one would think the show could not get any worse, it does. This episode is a first-class example of why Bellisario did not have Sam crossing over into real people's lives — it makes for bad television. Dr. Ruth has made a career of appearing on talk shows, and her acting abilities here (in the Waiting Room, talking with Al) show that she still thinks she is on a talk show. A stupid plot with depressing characters that goes nowhere.

The episode ends with the first leap ever shown from the Waiting Room at Project Quantum Leap.(2)

E14)**Blood Moon** (April 10, 1975)
NBC: February 9, 1993
Writer Tommy Thompson; Director Alan J. Levi
Cast: Victor(Ian Buchanan); Claudia(Deborah Maria Moore); Alexandra(Shae D'Lynn); Horst(Rod Loomis).
Sam leaps into an artist who lives like a vampire and whose wife is destined to be murdered.
A mediocre episode done in by a "deus ex machina" that literally comes out of the sky. The episode does provide Stockwell and Bakula to resume their old "is it real, or is it just fables" conversation on whether the man is actually a vampire or not.(4)

E15-16)**Return/Revenge** (a.k.a. *Evil Leaper* Part II & III) (October 8, 1956/September 15, 1987)
NBC: February 23, 1993
Return — Writer Richard C. Okie; Director Harvey Laidman
Revenge — Writer Deborah Pratt; Director Debbie Allen
Cast: Neil Patrick Harris; Alia(Renee Coleman); Zoey(Carolyn Seymour); Thames(Hinton Battle); Vivian(Barbara Montgomery); Sophie(Katherine Cortez).
Psychotic women return on a grand scale as the evil leaper appears to make life hard for Sam. First, Alia is a college girl set to make life difficult for the nerd Sam has leapt into, who crosses a vengeful fraternity boy. Second, in a leap where Sam and Alia are prisoners in a Women's prison, the warden turns out to be Alia's companion Zoey, who has leapt in to make sure that Sam doesn't survive.
It just gets dumber by the second here, although *Return* is much better than *Revenge*. These two episodes in the *Evil Leaper* arc were to be shown as separate instalments, but were glued together in order to create another two-hour film for Quantum Leap. It is with this instalment that the first episode in the arc, *Deliver Us From Evil* is given the title of *Evil Leaper* Part I. Such a move shows the extent of imagination that went into these programs.

Neil Patrick Harris (who starred in the sit-com Doogie Howser MD) is good in a throw-away role as the frat boy wanting to get back at Sam in *Return*. Unfortunately, the simple plot of *Return* does not effect the overall lameness of *Revenge*, which is just depressingly bad. It also features "breaking of the series' rules" that leave fans scratching their heads in amazement. It has to be seen to be believed, and the evil leaper is killed off at the end in a confusing conclusion that just makes one want to laugh out loud. Pathetic.

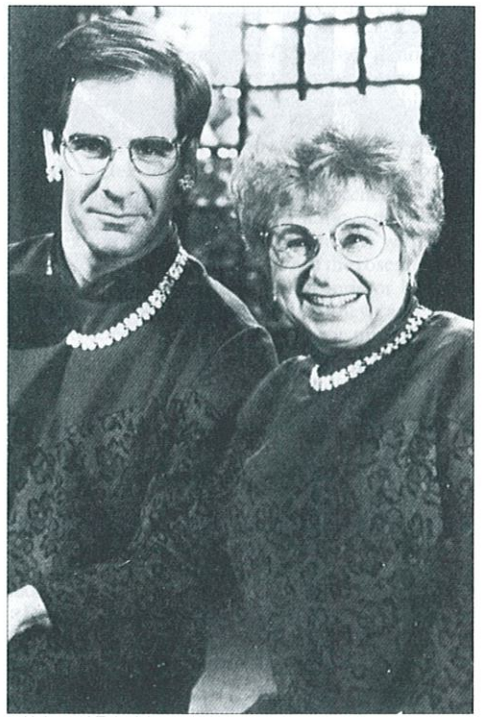
The episode(s) end with a special preview for upcoming episodes featuring Scott Bakula and Dean Stockwell introducing the clips.(4/1)

E17)**Goodbye Norma Jean** (April 4, 1960)
NBC:March 2, 1993
Writer Richard C. Okie; Director Christopher Hibler
Cast: Marilyn Monroe(Susan Griffiths); Barbara(Liz Vassey); Peter Lawford(Joris Stuyck); John Huston(Tony Yong); Clark Gable(Larry Pennell).
Sam is the chauffeur of Marilyn Monroe, and must prevent her from not only dying too soon, but also from missing out on starring in her last film, The Misfits.
Not as bad as one would think an episode of this type would be. Susan Griffiths has made a quasi-career out of playing Monroe in television ads and the TV Movie *Marilyn and Me*, and is quite good in the role. The plotline, however, does not stand up as well, as it quite well known that *The Misfits* was written by Arthur Miller specifically for Monroe and the film would not have been done if she was unavailable for the part. (6)

E18)**The Beast Within** (December 6, 1972)
NBC: March 16, 1993
Writer John Di'Aquino; Director Gus Trikonis
Cast: Luke(Pat Skipper); Karen(Eileen Seeley); Roy(Sean Gregory Sullivan); Daniel(David Tom).
As a Vietnam veteran, Sam must try to help his friend who is in need of medication, while avoiding the local sheriff who shares a painful memory with the others about an incident that happened during the war.
A straight forward episode with some effectively quiet moments between Sam and Al. The plot, however, could have been helped with some more interaction between Sam and the other characters as most of the episode emphasizes these characters over Sam's relationship to them.

This episode ended with another promo by Stockwell and Bakula that is shot on the stages of *Mirror Image* and promotes the new timeslot of 9:00 on Tuesdays and the episode *Memphis Melody*, which was supposed to be screened next.(6)

E19)**The Leap Between The States** (September 20, 1862)
NBC: March 30, 1993
Writer Richard C. Okie; Director David Hemmings
Cast: Olivia(Kate McNeil); Lt. Montgomery(Geoffrey Lower); Isaac(Michael D. Roberts).
In the first and only leap outside of the Twentieth Century, Sam leaps into his own great-grandfather, a wounded Union officer in the Civil War. In doing so, he must make sure that the Southern belle who is caring for him becomes his great-grandmother.
This episode explodes the one main rule of the series that Sam cannot leap outside of his lifetime. Although this rule was bent in *The Leap Back* in season four, an excuse was contrived that was acceptable for the brief amount of time Sam exists in an earlier time-period. However, this episode does not even attempt to come up with a clever excuse, opting instead for some mumbo-jumbo about Sam's DNA structure being similar to that of his great-grandfather. This, of course, leads the viewer to questions if all of Sam's leaps depend on DNA structures to be similar to his, but due to the lack of space it won't be expanded upon here.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Even with this iconoclastic setup, if the episode had been well-written one might overlook this excursion. Unfortunately, nothing happens for huge chunks of the episode, and it seems that scenes were written and later tossed aside that explain motivation and locations of the characters throughout the show. The program does feel like it was originally intended to be a two-hour movie, and certainly the addition of another half-hour to the story could have made it much more concise in its storytelling. The ending is also self-serving and somewhat patronizing.(4)

E20)**Memphis Melody** (July 3, 1954)
NBC: April 20, 1993
Writer Robin Jill Bernheim; Director James Whitmore, Jr.
Cast: Sue Anne(Mary Elizabeth McGlynn); Frank(John Scott Clough); Marion(Lisa Jane Persky); Gladys(Gam Stephens).
Sam is Elvis, who's about to be discovered, but he might forfeit the opportunity and mess up the history of rock and roll as Sam tries to help a woman get a break as a singer.
Another episode based on a real individual which works much better than the Marilyn Monroe one. While the comical dialogue dealing with Elvis from Al boosts this show, this episode could have been about any rock and roll singer and did not necessarily have to concern The King. Still, a well paced episode. Ironically, Lisa Jane Persky was also involved in a time-travelling Elvis story on the revived Twilight Zone back in the late 1980s written by George R. R. Martin, *The Once And Future King*.

E21)**Mirror Image** (August 8, 1953)
NBC: May 5, 1993
Writer Donald Bellisario; Director James Whitmore, Jr.
Cast: Al, the bartender(Bruce McGill); Tonchi(John Di'Aquino); Mutta(Ban Butler); Stawpah(Stephen McHattie); Bearded Gooshi(Morgan Sheppard); Gooshie(Dennis Wolfberg).
Sam finds himself in a small mining town filled with familiar faces and names from past leaps, and a man named Al who knows way too much about Sam and Project Quantum Leap.
The last episode of the series serves up a storyline that will have fans arguing for years about the symbolic meanings presented. A huge majority of fans seemed to hate the episode for two reasons — it was promoted as "all questions will be answered" in *TV Guide* and in television commercials, which did not turn out to be true; and second, the episode ends with (depending on your point of view) a fate for Sam that fans felt destroyed their faith in the series.

One factor everyone can agree upon is the inclusion of several actors from previous episodes including Bruce McGill (from *Genesis*), John Di Aquino (*Jimmy* and *Deliver Us From Evil*) and Dan Butler (*Future Boy*). Also, much more should have been done with Dean Stockwell in the final episode, instead of the comic relief part he is given here.

The episode is beautifully acted and Bellisario must be commended for sticking to a conclusion that points to the existence of God, and Sam's realization that he is doing God's work — a strong point in an age of generally agnostic-oriented television where creators and writers cringe at the thought of presenting a religious viewpoint. The episode just gets better on repeat viewing, and if no other sequels are ever done, the series will have ended on an ultimately positive note.(10)

Dale Sherman

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Pathfinders - An Adventure in Space

THE SADDEST case note on the early Sixties Pathfinders serials is that while the operation was an undoubted success, the patient ultimately died and was laid to rest with little mourning.

Had anyone bothered to conduct a 'post mortem' it is quite likely that cause of death would have been attributed to the patient having had its heart removed while it was still breathing.

That heart was Sydney Newman, rightly revered nowadays as one of the great figures in the development of British television and a ramrod in the establishment of its internationally perceived reputation for quality and excellence.

Newman's credits need little introduction. Landmark shows for ABC TV like Armchair Theatre and The Avengers were enough to encourage the BBC to poach him in 1962 and give him virtual 'carte blanche' to run their drama department as he saw fit — a job he performed with equal gusto, adding a further litany of greats, such as Dr Finlay's Casebook, The Wednesday Play, Z Cars, and, of course, Doctor Who to an already distinguished C.V.

British television's gain was Pathfinders' loss, but realistically it would have been unfair to contain so great a talent within just one production. Sydney Newman was the producer of all three Pathfinders serials, and of their predecessor *Target Luna*, but by the time the last serial was broadcast in April 1961 Newman was already moving on to greater things.

The Wedgwood family, the heroes of the Pathfinders quadrilogy, was the creation of writers Eric Paice and Malcolm Hulke, who submitted their storyline for *Target Luna* to the Children's Department at ABC Television towards the end of 1959.

The hook was capitalising on the tremendous public interest in space exploration which had begun with the launching of the first Russian Sputnik satellite in 1957 and would continue, more or less unabated, until Moon Landings became routine at the dawn of the Seventies.

Naturally those with the greatest interest in space and rocketry were the nation's children whose imaginations had been fired by the prospect of science-fiction at last becoming science fact. Turn through just about any issue of *Look and Learn* around this time and you'll find any number of heavily illustrated articles about astronauts, space stations, lunar colonies...and endless speculations on the possibilities of life on Mars or Venus.

One of the founding five stations of the independent network, ABC Television at Teddington had already built for itself a considerable reputation for quality output. Importantly it had not ignored the children's market. Viewing statistics had shown a large increase in child audiences since ITV's birth in 1955 so, always with an eye to catching lucrative advertisers, the stations found it prudent to cater for younger viewers, many of whom also brought adults into the equation, as supervisors to their off-springs' habits.

Mary Field was Head of Children's Television at ABC at the time Paice and Hulke submitted their storyline for *Target Luna*. Although it is unknown if the impetus for this new children's serial came from ABC, or was sent in freelance by the writers (who had unsuccessfully submitted a science-fiction serial called *The Mirror Planet* to the BBC two years earlier), it was undeniably commissioned to fill a specific time slot.

The BBC first had the idea of doing tea-time half-hour serials for family viewing on Sundays. With the majority of television set ownership in the late Fifties still confined to the so-called Middle Classes, weekend tea-times were institutions which, supposedly, brought all the family together for an hour or so.

Ever the guardians of culture, the BBC sought to fill that slot with serials based on classic novels. Being in direct competition ITV countered with more contemporary drama, or with imports from the USA. Such was the platform for *Target Luna*.

There had been other children's serials with science-fiction overtones before (see DWB117), but *Target Luna* was among the first to be given a sizeable budget, including an allocation for filming exteriors. This, in turn, was only possible because the Sunday serial had been given network status, whereby all five independent stations would broadcast the episodes simultaneously.

Sydney Newman had been a Producer at ABC since 1958, perceiving the job of producing to be more creative than technical. Unlike the BBC at that time, the nuts and bolts task of directing went to an appointed Director, freeing the Producer to keep a helicopter perspective over the show as a whole.

Creatively *Target Luna* bears similar hallmarks to the ground rules Newman later laid down for Doctor Who (some of which Verity Lambert flagrantly broke...). It was a show to capture adults as well as children. The emphasis was on espousing scientific fact, not fantasy, whenever possible, and above all else, there were to be no bug-eyed monsters. Other structural similarities have more to do with Paice and Hulke, who conceived the characters, their backgrounds and the nature of their voyages into space.

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In his *Encyclopaedia of Science Fiction* Roger Fulton observed that all four serials were very much "Boy's Own" adventures, with exceptionally bright children getting to do all the things normally reserved in real life for adults — like becoming astronauts. It is a fair observation. Such transpositions were commonplace in contemporary children's comics and books, and indeed were equally prevalent in classical literature. In *Treasure Island* young Jim Hawkins becomes a buccaneer. In *Target Luna* young Jimmy Wedgwood becomes an astronaut.

Perhaps more obviously "Boy's Own" is the presence of the all-wise patriarch figure to explain all the complex technical issues. The Hollywood influence of pipe smoking Harvard Doctors explaining atomic theory to the dense General's daughter, in turn for the benefit of even denser movie audiences, is an icon of the pre *2001* period. But this role model goes right back to the very beginnings of space flight science fiction. C.S.Lewis's *Silent Planet* books are almost the birth point of the inevitable, "But tell me Professor..." paragraphs of technical jargon. Pathfinders, like Doctor Who, just continued the trend.

Target Luna was broadcast as a six episode serial during April and May 1960. The plot was simple enough and, yes.., very "Boy's Own". Three children (one of whom was a very young Michael Craze) are invited to spend the Easter holidays with their father, Professor Wedgwood who just happens to be the senior scientist at a rocket base on the coast of Scotland. One astronaut has already been successfully launched and returned from orbit, but when he falls sick on the eve of the all-important flight around the Moon it is up to the elder child, Jimmy, in full dressing gown and pyjamas to save the day by taking the astronaut's place.

Production-wise *Target Luna* was very similar to the early Doctor Who serials. It was pre-recorded but shot where possible as-live to limit the number of recording breaks. There were some location film inserts and quite a lot of model work, although all the model sets were built in the studio and their scenes recorded using conventional electronic cameras.

Another direct comparison with the early Doctor Who's was the choice of incidental music. Unable, or unwilling, to afford specially composed and arranged scores, Newman and Director Adrian Brown turned to Chappels, purveyors to the TV and film industries of pre-cleared stock music to suit every occasion. Although Chappels' library of musical themes and stings is presumably quite extensive, it is curious to note that several tracks used in the early Doctor Who's also turn up, note for note, in Pathfinders. Compare episode three of *Pathfinders to Venus* with episode one of *The Space Museum* for cast iron proof...

Target Luna was judged a great success although, sadly, none of its six episodes were telerecorded and kept for posterity. Ratings feedback and mailbags to ABC convinced Field and Newman they had scored heavily against the BBC. Almost before the dust of the first flight had settled Hulke and Paice were commissioned to write a new six-parter, and Series Designer David Gillespie's space rocket and control room sets were put into mothballs.

The rockets in Pathfinders were serially numbered MR1 though MR4 (MR being short for Moon Rocket). Essentially they were the same interior sets redressed across the four productions. Nevertheless, for their day, they were ambitious sets requiring two separate stages; one for the rocket's exterior, one for its interior. The exterior set was, like the rocket seen in Doctor Who's *Mission to the Unknown*, only seen from the landing legs up to the bottom of the main body cylinder. Rather like Thunderbird 3 the rocket took off and landed vertically with the crew entrance located underneath the main body. Studio-wise this entailed the construction of a lattice-work of scaffolding for the landing gear, strong enough to support the large plywood cylinder which rested on it, presumably lashed as well to the studio ceiling.

Scaffolding was the key element of the interior sets as well. Restricted for space in the small Teddington studios, Gillespie chose to build upwards, building the rocket interior as a two tier set, the main cabin linked with the flight deck above by a ladder leading up through circular hatchways. It was an effective design which eliminated the need for too many costly recording breaks as passengers transferred from one part of the rocket to another.

This space saving left room enough for a maximum of two other large sets — excluding the small area left aside for model work. Set one would often be the rocket landing site — the foreground landing legs backing onto a landscape surrounded by a painted cyclorama. Set two would be either another part of the alien terrain, or the rocket base back in Scotland, depending on the episode being shot that week.

The majority of the eighteen Pathfinders episodes were directed by Guy Verney who compensated for the lack of size to his sets with inventive lighting and camera angles. Rather like Waris Hussein he favoured lingering close-ups to wide-angles. Where panoramic establishing shots were called for, he would often disguise the borders of the sets with foreground obstructions; a rock or stage hands holding foliage to the left and right of the camera's perspective.

Lighting and set design were two high points of Pathfinders. There are many tricks of lighting and forced perspective possible with 405-line, black and white cameras that are impossible with today's high resolution, 625-line cameras. Pathfinders made excellent use of these deceptions to give a far "bigger" look to the studio interiors. A budget for film helped too. The low-key lighting for the lunar cave film sequences in *Pathfinders in Space* unquestionably boosts the mood and atmosphere of these scenes.

Special mention must go to Tom Spaulding whose eerie alien civilisation sets in *Pathfinders in Space* easily sent as many children scurrying behind the sofa as Sydney Newman's later, more famous, series would do. The mummified alien and its ship, entirely composed of triangular shapes, was nothing less than chilling.

Without the benefit of an in-house Visual Effects Workshop it is quite breathtaking how much ABC achieved with Pathfinders, frequently relying on sheer invention to overcome lack of money. The rocket miniatures on all three serials are effective and on a par with *The Seeds of Death* which was done nearly eight years later! Asked by the writers to devise a writhing mass of lichen tendrils for *Pathfinders to Mars*, David Gillespie came up with the notion of using hollow, coloured cellophane hosing which could be inflated on cue, bursting out of the sand to menace the intrepid explorers.

For the final serial, *Pathfinders to Venus*, the budget ran to the hiring of a freelance Special Effects Designer, Derek Freeborn, a relative of make-up wizard Stuart Freeborn who created the ape make-up for *2001* and Chewbacca from *Star Wars*. Molten lava, carnivorous plants and a race of Venusian ape creatures all fell within Freeborn's purview as Hulke and Paice worked again to push back the boundaries of the possible. The only element of the last show which was beyond both the budget and ABC's capabilities was a fight scene with prehistoric monsters. For these sequences ABC negotiated the rights to use a limited amount of footage from a never-released Japanese monster film.

In his memoirs, Programme Head Howard Thomas suggests that Sydney Newman had the idea for Doctor Who while still at ABC; an allegation Newman staunchly refutes, suggesting instead that Thomas might be confusing Doctor Who with his work on Pathfinders. Certainly Pathfinders is the nearest ancestor to Doctor Who and its production styles are very similar. Equally though it could be argued that Pathfinders was the inspiration for Irwin Allen's Lost in Space show. The line-up of the space pioneering Wedgwood family, the treacherous Harcourt Brown character, and the ever present pet, Hamlet the hamster, are far closer cousins to the Robinsons, Dr. Smith and Debbie the Bloop than to the Doctor, his grand-daughter and the two school teachers.

Target Luna	
1)The Rocket Station	24/4/60
2)Countdown	1/5/60
3)The Strange Illness	8/5/60
4)Storm in Space	15/5/60
5)Solar Flare	22/5/60
6)The Falling Star	29/5/60
Pathfinders in Space	
1)Convoy to the Moon	11/9/60
2)Spaceship from Nowhere	18/9/60
3)Lunar Bridgehead	25/9/60
4)The Man in the Moon	2/10/60
5)The World of Lost Toys	9/10/60
6)Disaster on the Moon	16/10/60
7)Rescue in Space	23/10/60
Pathfinders to Mars	
1)The Imposter	11/12/60
2)Sabotage in Space	18/12/60
3)The Hostage	25/12/60
4)Lichens	1/1/61
5)Zero Hour on the Red Planet	8/1/61
6)Falling into the Sun	15/1/61
Pathfinders to Venus	
1)Sos from Venus	5/3/61
2)Into the Poison Cloud	12/3/61
3)The Living Planet	19/3/91
4)The Creature	26/3/61
5)The Venus People	2/4/61
6)The City	9/4/61
7)The Valley of Monsters	16/4/61
8)Planet on Fire	23/4/61

Fortunately the three Pathfinders serials survive as telerecordings. They are unlikely ever to be big audience pullers again, but luckily ITC Video has a good track record for going out on a limb to release shows with a limited following such as Timeslip and The Secret Service. It isn't an impossible dream to hope that, if enough letters get sent forward, ITC might just consider giving the Wedgwood family one final launch, for the benefit of all those keen to see the good Doctor's closest relatives live again.

The only down-side will be putting up with Stewart (Geoffrey Wedgwood) Guidotti's dreadful over-acting...

J Jeremy Bentham

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The Dimension Riders

by Daniel Blythe
Virgin Books, November 18th (£4.50)

JUDGED against the average New Adventure book length Daniel Blythe could be accused of giving short measure. At two hundred and forty-one pages *The Dimension Riders* does not even come close to some of the doorstops we have been served, but this is to the book's advantage. The plot, or plots, are dealt with in a refreshingly concise manner and the reader does not feel that she or he has completed the mental equivalent of the London marathon when they have finished.

Why are the streets of modern day Oxford silent when, according to the Doctor, they should be packed with the usual Thursday afternoon commuter traffic? In his efforts to find out, the TARDIS transports him and Ace to space station Q4 in the 24th century, 'just before Benny's time, and after the Cyberwars', leaving Bernice Summerfield with his old friend, Professor James Rafferty, in Oxford. Whilst they, in the future, are searching a wrecked station, Benny in the past teams up with one of Rafferty's undergraduate students, Tom Cheynor. It is Tom who provides the link between the two time zones, as one of his descendants, Second Officer Darius Cheynor, is aboard a rescue ship, The Icarus, which docks at Q4 whilst the Doctor and Ace are aboard.

As if that was not confusing enough, the Doctor and The Icarus's Captain Terrin are transported back in time to just before Q4 is wrecked. The station commander, Septimus Ballantyne, is naturally sceptical of the Doctor's story but the Time Lord does find a surprising ally in Helina Vaiq, Ballantyne's assistant. With this unexpected help can the Doctor and Captain Terrin prevent the space station, and all its personnel, from being destroyed? What happened in Oxford? How does the mysterious President of St Matthew's College fit into it all? And what is his relationship with the murderous Amanda?

Thankfully all these questions answered by the end of the book. Blythe has created multiple plot-lines which do seem rather complicated once you try to explain it, but while you are reading are remarkably easy to follow. The plot is well paced — Blythe has ensured that none of the scenes were allowed to overrun — and his action scenes are often broken up with short interludes from another plot strand. This has the added benefit of giving the reader a short gap so they can get their breath back before he continues. One of the most amusing interludes is the continual confusion of Harry, the St Matthew's College Porter. He may be a retired police officer but he obviously did not win any awards for deduction.

Almost all the characters are well rounded and believable. Even the grotesque President has a certain amount of repellent familiarity about him. There was no time when I felt the voice of the author drowning out the characters and Daniel Blythe allows all the information to flow through them. Rather than having the Doctor, Bernice or Ace ask too many questions, they are given the role of father confessor, so we can discover, for example, what makes Helina Vaiq tick. Another trick is to have a guilt-ridden character re-run their particular misdemeanour, as with Captain Romulus Terrin.

Still on the point of characters, I am going to join a host of others in the complaint that Ace and Benny are too similar. I found in *The Dimension Riders*, as with other New Adventures, that if Ace and Bernice's names were not mentioned at regular intervals I became confused as to which one I was reading about. These companions are not rounded characters any more — they are two dimensional, boring and predictable. Far be it for me to suggest that one of them becomes a weak, simpering parody of womanhood, but does every supposedly strong female character have to be a person who can only respond with violence and is, in Ace's words, 'a few bytes short of her full ROM'? From the entire book the most believable female character is Helina Vaiq. She has seen her family massacred and survived only by a quirk of fate, and yet she does not see the need to hit everybody who speaks to her.

My main complaint is the names of the 24th century characters. Why do all people in the future, like Albion Strakk, have exotic names? Some are obviously meant to be foreign — Listrelle Quallem is supposed to be French — but they just appear to be amateurish and made up. Captain Terrin only seems to have been called Romulus so the Doctor could ask the confused man if he has a brother.

As with a number of New Adventures, I did feel that some of the continuity was overdone. It was not a surprise to find James Rafferty, the controversial new professor of Extra-Terrestrial Studies, was also a friend of Brigadier Alistair Gordon Lethbridge-Stewart, but when he also mentioned his old friend Ian Chesterton it all began to seem rather contrived.

My final quibble is not with Daniel Blythe but with the book editors — is it really necessary to force the books into a linked sequence? It did not work in the series; look at the *Trial of a Time Lord* and *Key to Time* seasons. If a book is good then it will stand alone. If the Doctor is a well defined character he will not need an extra bit of intrigue tacked on to make him seem mysterious.

There are some lovely literary reference for anybody who cares to notice: an allusion to Ray Bradbury's short story *A Sound of Thunder*, for instance, and another to Lewis Carroll's novel *Through the Looking Glass*. These were the kind of gems that made *The Dimension Riders* a joy to review. I could not in all honesty say that *The Dimension Riders* is the best book I have ever read, but it is certainly not the worst by a long chalk. It is thoroughly recommended.(8)

Helen Stirling

Gary Leigh considers the Sixth Doctor Handbook, and its coverage of this controversial era...

Sixth Doctor Handbook

by Howe, Stammers, Walker
Virgin Books, November 18th (£4.99)

WHEN IT WAS announced that *The Fourth Doctor Handbook* would be succeeded by one on the comparatively brief career of the Sixth Doctor, many wondered whether the authors would be able to deliver a word count in excess of a hundred pages. In the event, the Sixth Doctor Handbook stretches to 250 pages of competent and informative prose, albeit with a fair amount of padding (an over-reliance on quotes culled from other sources and a tedious summary of each of the sixth Doctor's stories with each author giving their opinions in turn), and whilst I don't believe that it should be regarded as the final word on the subject, it comes jolly close!

The book centres as much on Colin Baker the person as it does on Colin Baker, the Sixth Doctor. Few could argue that the book accurately conveys him as the thoroughly likeable, loyal and honest person he is, though had the authors ventured to be critical in any way - as I'm sure Colin would have taken in his stride - then they might also have considered his now notorious habit of persistently shooting himself in the foot!

As recently as *The Dark Dimension* it was, predictably, Colin who was most upfront and scathing in his remarks ("spit and cough parts for the rest of us", etc.), even though the script offered him ten solid minutes back on primetime BBC1 in which to deliver lines that would have put much of his transmitted seasons 21-23 verbiage to shame (just weeks later he agreed to partake in a couple of scenes of a 12-minute runaround sketch, though this is not to suggest that his former producer influenced his loyalty to either project one way or the other). Back in 1986, of course, Colin told all to *The Sun* wherein he ensured that he would not be welcome back at the BBC for a very long time. Even today, with Jonathan Powell now ensconced at LWT and Michael Grade controlling Channel 4, the repercussions of his hastily ill-conceived retaliation to his sacking still pose a potential threat to any work that may come his way via independent television.

Many would argue that Colin has courage and integrity in speaking so openly and honestly about his opinions, but on occasion he carelessly trips himself up, sometimes to embarrassing effect. In his introduction to the *Handbook* he makes a sensational analogy: "I would draw the attention of those concerned to the effects of intolerance and vendetta on the world around us today and in our daily news", he preaches. "Whilst the plights of Yugoslavia and Salman Rushdie may seem far removed from the subject of this book...it is assuredly from the smallest seeds of envy and bigotry that grow the forests of hatred and destruction". Extremely emotive stuff, which will undoubtedly tug at the heartstrings of a notoriously fickle following, but has he forgotten which newspaper he himself blabbed to in 1986? Also, by inference he is likening Rushdie's plight to that of his former producer in expressing his distaste for certain opinions which he clearly disagrees with. He would clearly prefer everyone's opinion on the subject to match his own, yet just two paragraphs on, and this *is* the same man writing, he states: "I know the authors. They are honourable men. I may not agree with every opinion expressed herein, but like many others before me I will defend to their last drop of blood their right to hold those opinions". Ouch! Incidentally, Colin wrote this piece last May 20th amid the controversy over his "Would you go to a party..." stance towards Eric Saward, which arose entirely *because* of Colin's conflict of opinion with his former script editor (Saward was subsequently humiliatingly informed not to attend the Manopticon convention having been invited months before Colin himself!).

Regular readers will recall that, in DWB114, concern was raised about the authors' approach with regard to the more controversial aspects of Colin's tenure, with Eric Saward feeling particularly aggrieved that quotes from an interview he'd provided for the book had, he claimed, been unfairly countered by out-of-context quotes which he felt portrayed him in an unfavourable light. The authors staged a rethink at this point, and the result is every bit as hard-hitting as a book on such a controversial topic should be, with John Nathan-Turner's role as the producer emerging as the major area for debate. The book states that "...regrettably (JNT) declined to speak to us, explaining that, at the time, he wanted to distance himself from Doctor Who." Quite. Instead the authors have culled various JNT quotes from the period, some of them extremely infamous (his insistence that the costume designer must include question mark motifs on the Doctors' shirt collars, for example). Were I a casual reader I would be aghast at the sloppiness and complacency these quotes alone imply, never mind the accounts of others which suggest an element of self-interest; the almost farcical changing of *The Two Doctors* script from one exotic location to another being a prime example. And one can either laugh or cry (or both) at the revelation that Pip 'n' Jane Baker were invited to pen the all important denouement to the most critical season in the series' history, **in a lift!**

The authors openly resented DWB's behind the scenes coverage of the period, but it is to their credit that they include several quotes from our Ian Levine/Eric Saward Interview (ref: DWBs 106-107) for their record, including the major disclosure of the role Nathan-Turner played in manipulating the press against his own bosses. The book suggests that, in feeding Levine certain information which his script consultant relayed simultaneously by telephone to Charles Catchpole of *The Sun*, Nathan-Turner probably saved the show, but it doesn't point out that he was, in effect, battling to save his own job, nor the opinion of many that with the benefit of hindsight, the legacy of Doctor Who might have been better off had the series remained in hiatus after Season 22.

While the book is largely accurate in its presentation of the facts, several irritating inconsistencies creep in, such as the assertion that Paula Woolsey's *Attack of the Cybermen* scripts were completely rewritten by Saward when Saward is now willing to acknowledge that they were written by him from scratch under the pen name of Paula Moore. Most glaring of all, however, is the painting of Michael Grade as the villain of the piece, as much if not more so than Jonathan Powell. Much is made of the fact that Nathan-Turner desperately wanted to leave the series but was kept on, and that Colin Baker, who wanted to stay, was sacked. Whilst the true facts behind the shenanigans of this period are never likely to be made officially available, the authors should at least have attempted to piece together what is known linked together with speculative prose, as they do many times throughout the rest of the book [i.e. "Paula Moore (real name *reported* to be Paula Woolsey)..."]. Recent evidence has clearly suggested that Grade *did* have the programme's best interests at heart and knew that what was needed was "a firebrand new producer" to put it back on the rails, whilst Powell was only too happy to allow it to continue degenerating to the extent where, by the time he was the seasoned Controller of BBC1, he was able to cancel it permanently and with the minimum of fuss. Sadly the book doesn't even hint at Grade's known frustration at Powell's refusal to refurbish the production team for season 23, nor at the appalling set of episodes that ensued which prompted him to sanction the only option left open to him — the sacking of Colin Baker. Indeed, had he had his way from the start, or had Nathan-Turner had the courage to resign when he should have done, the programme would probably have received its much-needed facelift and won Colin Baker several more seasons in the role. Arguably the biggest tragedy of all occurred when Grade defected to Channel 4 soon after, leaving Doctor Who entirely at Powell's disposal.

Obviously feeling the need to balance the hostility towards Nathan-Turner felt by a number of his former colleagues and much of hardcore fandom, the authors include a list of people who would seemingly defend Nathan-Turner to their dying days, including Colin Baker, Pip 'n' Jane Baker, Bonnie Langford and Fiona Cumming, which fails to convince. Naturally all are entitled to express loyalty to the man who gave them work, but the book clearly states that their loyalty is to the person rather than the programme, and some of the names by association imply a fair amount of "luvvie, luvvie" syndrome, serving only to invalidate the argument.

The book is certainly one that will make the reader think, and will rekindle opinion on the most turbulent period in Doctor Who's history. It is a damning indictment of the producer of the period, and a sad epitaph to a Doctor who happened to be in the right place, but at the wrong time...(8)

Printed Matters

IT'S BEEN hard to decide which fanzines to review this issue, as I've been inundated with so many, so any omitted will have to wait a couple of months until next time! Most of this batch of 'zines seem to have their roots firmly based in Doctor Who, and it's encouraging to see lots of new fanzines in production, with three new fanzines featured in this review. We may have no new Doctor Who on TV, but the series seems far from dead!

Black Light 1

Black Light, an all Doctor Who 'zine, seems to fall into the cheap and cheerful category. At only twenty pages, it feels a little thin, and the articles and reviews are a bit on the short side, but the enthusiasm of the editor Bryn, and chief contributors Jef and Jamie leak through to liven them up a bit. I get the impression that this is the editor's first attempt at a fanzine, and if so, well done! This makes Black Light ideal for younger fans and people who've never bought 'zines before. For those that have, with its cover price of £1, it's an ideal budget buy. To sum up, it's a well set-out and presented effort that, with the addition of some artwork, holds potential. (6)

Black Light: Bryn D Jones, Bryn Haul, Pwllglas, Nold, Clwyd, CH7 1RA.

Capitol Spires 1 & 2

Capitol Spires is a Doctor Who local group fanzine, in this case, as implied by the title, the fanzine of the Oxford Time Ring.

It's a highly polished affair with some nice artwork and interesting articles. Issue one is very much an establishing issue, with those involved finding their feet. There's a nice mix of fan fiction and reviews, and in issue one an article on 'JNT's Greatest Flops' which is nicely balanced by issue two's 'JNT's Greatest Achievements'.

Issue two is by far the better of the two, predominantly because it's thicker (44 pages compared to the 24 of issue one), opens up to include other aspects of telefantasy (ST-TNG) and declares itself to be a Silurians special. Fandom seems to be hit by reptile mania at the moment and the reviews and overviews of the escapades of 'Homo Reptilia' were welcome. Issue Two also features a review of episode 2 of *The Underwater Menace*. I'd love to see that, and so would the BBC archives! I think you mean episode three, chaps!

As LG fanzines go, this gets a thumbs up, but is a little stiff and dry in places, and could do with the addition of a little humour. It also assumes that its readers have little in-depth knowledge of Doctor Who. (7)

Capitol Spires: Stephen Haywood & Paul Dunn, 26 Briar Way, Oxford, OX4 5SE.

Top 4

I've always said that Top was a little on the bizarre side, but I'm afraid it's become seriously strange and highly surreal. The production values have increased one-hundred fold with the introduction of proper typesetting, but the scribbled on limericks and jokes seem a little out of place now, although I must say that the cartoon of Aggedor swearing, entitled *The Curse of Peladon* had me laughing. However, the strange love poetry and the many pictures of sensitive young schoolboys (not a Brett Anderson in sight though!) did leave me wondering if it's a Doctor Who fanzine Mr. Connors should be editing, or something else entirely...

It's still very funny though, and includes a section on how to write your own Peter Davison story, a serious review of *The Romans* by the very serious Martin Wiggins, and a review of Manopticon. Weird, but good, stuff! **(0 for the love poetry and the schoolboys, 7 for the rest)**

Top: John Connors, 8 Henley Road, Liverpool, L18 2DW.

ISIS 1

Isis is one of the most well presented fanzines I've seen in a long time. It has a beautifully illustrated full colour plastic laminated cover (ideal if you're prone to leaving coffee cups sitting on things!), with the back page taking the form of a BBC video cover for *The Sea Devils*, which is better than some of those Enterprises are hurling out these days! As to the contents, Isis declares itself to be a Doctor Who comic strip fanzine and that's exactly what it is. The main strip features the first part of a rematch between the fourth Doctor and Sutekh, and the complete secondary strip tells the tale of two sisters and a strange plant they find in the woods — a Krynoid no less!

This fanzine reminded me of the early DWM comic strips, especially the short complete strips which didn't even feature the Doctor. Isis is a nostalgic blast from the past, which I have to admit to liking terribly. It's only 16 pages long, and this brevity is its only real short-coming. (8)

Isis: 40 Roman Way, Corbridge, Northumberland, NE45 5JN

625 1

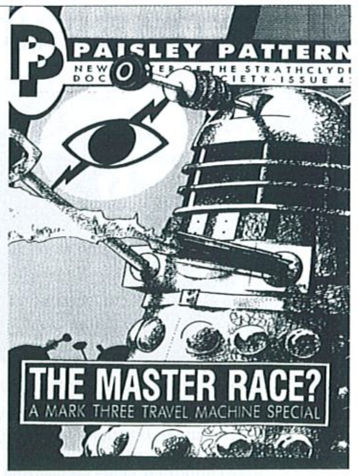
625 is really Star Begotten, relaunched and renamed in order to accommodate an even wider coverage of television. This issue covers Bulman, Doomwatch, Nigel Kneale (how about doing something on Beasts, Nick?) and includes a wonderful over-view and episode guide for Drop the Dead Donkey. Everything else is in professional Star Begotten style, even the inclusion of a close up of a woman's breasts (Deborah Watling's this time).

At 64 pages for a mere £1.65, it's still one of the most diverse and value-for-money fanzines around, if a little pretentious. (8)

625: Staraker Publishing Society, 31 Gipton Wood Avenue, Oakwood, Leeds, LS8 2TA.

Paisley Pattern 42

From a fanzine with no artwork, to one with some of the best illustrations I've seen in a long time! Paisley Pattern is the newsletter/fanzine of The Strathclyde Doctor Who Society and is edited by the same team that bought you the bizarrely named, but highly professional, Roberta Tovey's Mini-Kilt. Indeed, the high production values are the first thing that hits you about Paisley Pattern. For a fanzine that comes out every month it certainly doesn't look rushed! Issue 42 is a Dalek special, with reviews of the recent Power of the Daleks outpourings, The Chase, Remembrance and the annuals. As well as this there's a lively letters page and lots of in-jokes (but not too many so as to be inaccessible to non-group members) and coverage of members of the SDWS, often in a highly tongue-in-cheek manner.


PAISLEY PATTERN
NEW… THE STRATHCLYDE DOC… IETY · ISSUE 4
THE MASTER RACE?
A MARK THREE TRAVEL MACHINE SPECIAL

However, Paisley Pattern is a bit on the opinionated side. I get the impression that there's strong anti-JNT editorial feeling, but as there are plenty of other writers to balance this out, the fanzine doesn't suffer. As mentioned at the beginning, there's some wonderful artwork, by artists Alister McGown and Alan Morton, and a regular feature on other aspects of telefantasy, which has included series as diverse as Adam Adamant Lives! & Scoobie Doo Where Are You? Well worth a look. (9)

Paisley Pattern: Kenny Smith, 15 Burncleuch Avenue, Cambuslang, Glasgow, G72 8NU.

The Tomb

I think I'm really beginning to like Doctor Who comic strips. Isis made me suspect this, but The Tomb, edited by the similarly named Allan Toombs, really confirmed it. Within its splendid and evocative cover lurks, amongst others, *The Synergy Parallel* — a comic strip from Keith Topping, an acquired taste according to some, but definitely one worth cultivating. Bizarre and well executed it features Davison and Tegan and some very powerful artwork.

For text only fiends there's a creepy piece of fiction inspired by the events in *Battlefield* that certainly deserves a look, and for those who have yet to appreciate the work of Mr. Topping there's a slightly more traditional strip by Ian Berriman which contains a nice in-joke — The Doctor reading a Peter Haining book.

My personal favourite, however, is *Doctor Who At The North Pole*, a whimsical strip that more or less sums up all the aspects of the Troughton era. Definitely deserves to share the 'fanzine-of-the-month' title with Paisley Pattern. Got any back issues, Allan? (9)

The Tomb: Nodnol, Flat B, 4 Mabley St, Homerton, Hackney, London, E9 5RH

As always, please enclose an SAE when contacting fanzine editors, and I'll finish by plugging a fanzine I can hardly review, as I edit it myself: *Frontios 9, from 5 Briery Bauks, The Pleasance, Edinburgh EH8 9TE.*

Amanda Murray

PORTMEIRICON 1993

AT LONG LAST fans of THE PRISONER have had the weather they deserve for their sixteenth annual Portmeiricon convention on the 21st August. Glorious sunshine welcomed hundreds of blazer wearing and cape wrapped afficionados of ITC's most puzzling series when they arrived in the Welsh holiday resort, and location for the original series, Portmeirion.

It can be said without fear of contradiction that the whole of Number Six's prison village was commandeered for a whole week by fans of THE PRISONER as they turned the clock back twenty-five years with re-enactments of scenes from their favourite series. Invited to the festivities was actress Jane Merrow who played Alison in *The Schizoid Man*. Merrow still has fond memories of the series which she was pleased to relate during a special interview session. Also on hand to relive his time on the series was film librarian, now producer, Tony Sloman. There were also screenings of two episodes of the series in their full 35mm glory at the Coliseum Cinema in Porthmadog, where the rushes from the original location shoot were watched by McGoohan and co.

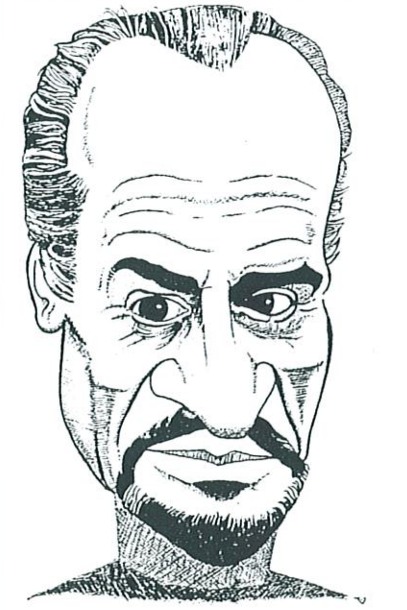
One of the highlights of the event was the screening of an 8mm film taken during the first day of filming of the series at Portmeirion and recovered by THE PRISONER historian, Steven Ricks. As well as showing scenes both used and unused from Arrival, the film contained 10 minutes of the original Rover prop being prepared for shooting. This footage shows four men lifting a hemispherical canopy onto a simple go-kart frame. Two large white cylindrical bumpers cover the lower part of the sphere with a short tasselled skirt to cover the wheels. At the apex of the canopy a blue flashing light similar to the TARDIS' is attached. This prop looks both cheap and unwieldy and it is no wonder that it was replaced at the last moment by the now familiar weather balloons.

Re-enactments were provided by both the Manchester and Preston local groups of Six of One and these culminated in the grand finale of the trial sequence from *Fall Out* being acted out in the Town Hall in full costume.

After the weekend's official event the unofficial parties and drinking sessions were carried on by those who had booked cottages for the week. Many a good time was had by all at an event that acts as a meeting place for fans of British Television from all over the United Kingdom and beyond.

It is always a great shame to have to leave the Village and return to the real world and until the BLAKE'S 7 society can arrange a convention on Cygnus Alpha this will always be the nearest one can get to living inside a favourite series. (9)

Anthony McKay



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Deep Space Nine - Pocket Books Two

(Pocket Books, October 17th)

PETER DAVID has a knack of swinging the reader from humour to despair via dread and excitement — frequently in the space of a single scene — and his latest book, *The Siege*, proves no exception. On the one hand, it's a whodunnit with a series of particularly gruesome murders being committed on the station, while, lurking amidst the subplots, are troubles involving a religious sect that refuses medical aid — leading to a chain of actions by Dr Bashir that could have formed the basis of a whole book — plus the exploits of a Ferengi trader who wishes to... buy the station.

The most immediately attractive thing is the way in which the minor character touches — usually humorous — integrate themselves into the plot, which itself becomes something of an irrelevance. That's not to say that the plot here isn't very good indeed. The regulars, despite Peter David's concern at having seen only five episodes, are very much in character, with the possible exception of Sisko, who in any case doesn't have much of a character in the series, so that's hardly a complaint. The other thing that might annoy the purists is the Odo/Kira double-act, which is something I'd love to see on screen. In fact, Odo gets to do plenty of things which would never be allowed on screen because of the budget, while the second metamorph does things which would never be allowed because they're too gruesome. The final David touch comes with the injokes — Security officer Hicks, tools called Hydrospanners, and the freedom fighter Ayvon of the Seven!

There are a couple of minor criticisms I could make, however. For one thing, the early part of the book is somewhat heavy with details of what's what on DS9. This would be okay if this was the first DS9 book, but as *Emissary* was ably novelised by Jeanne Dillard... Secondly, at one point it is claimed that runabouts have no tractor beams, but how else did Sisko tow that Cardassian warship out of the wormhole at the end of *Emissary*? On the other hand, there is a neat scene removing the risk of having the Borg attack DS9 via the wormhole.

Imagine *Terminator 2* if it had been written by Agatha Christie and both Terminators were of the T-1000 model, and you won't be far off, although there is so much more to this book than that basic plot. The wonderfully evocative writing, almost flawless characterisation, and general polish of *The Siege* merits it a definite (10).

The second original DS9 novel, on the other hand, is *Bloodletter*, by KW Jeter, a new name to me. Ms Jeter — it seems reasonable to assume that Jeter is female, since most Trek writers identified only by initials are; the notable exception being LA Graf, who is four women, including Melissa Crandall — has turned in a debut TREK novel that isn't actually bad, as such, but does have a few problems.

The plot basically concerns DS9's, and in particular Major Kira's, attempts to prevent the Cardassians from setting up a rival station on the other side of the wormhole and thereby claiming sovereignty. Kira and Bashir take a sub-station across to set up theirs first, but are unaware that a fanatical Bajoran religious leader with a grudge against Kira has stowed away. This seems okay so far, and indeed the two discrete parts of the book are quite well plotted, with decent guest characterisation and a nice writing style. But... the regular characters are not so well handled, overall. Odo has little of his TV counterpart's sardonic wit, and comes across as a sort of Judge Dredd without a gun; O'Brien, constantly referred to as the Chief Engineer, is simply gruff with no real depth, and things really fall apart when it comes to Bashir and Kira, who, as the cover painting suggests, are the two lead characters.

Bashir on TV is something of a naive ladies man, usually pursuing Dax, who never actually turns him down as such. Here, however, his constant tiresome chat-up lines and tendency to put his arm round any of the station's females — particularly after they've effectively told him to sod off — seem to indicate that Jeter sees him as carrying on a campaign of nothing short of sexual harassment! Later, Bashir does get some decent writing when he is trapped in the wormhole, but by this time we have also discovered that he has miraculously become an electronics engineer in the Scotty or O'Brien league, thanks to his never-before-revealed hobby of restoring 20th century stereos and CD players. As for Kira, though she is occasionally well-portrayed, Jeter mostly has her in argumentative mood for no very good reason.

In plot terms, the religious sect are well done as individuals, but when in religious mode are clichéd in the extreme — for Redemptorists read Islamic Fundamentalists of typical American modern mythology. And finally, there is a shocking plot twist between parts one and two. Not shocking in terms of being a logically heart-stopping moment, but in terms of being a total contradiction of the previous scenes. When everything goes haywire on the trip through the wormhole, Bashir — who has never even heard of the Redemptorists — assumes the Cardassians are somehow responsible. A few pages later, Bashir, by some miraculous stroke of good fortune, not only knows about the Redemptorists but is so knowledgeable about how they gained access to the substation that he is able to deduce the presence of their leader and figure out that he has arranged all this to get at Kira. Perhaps the seventh Doctor popped in between scenes to drop a few hints...

However, it may be that *Bloodletter* suffered simply because I started it within 20 minutes of finishing *The Siege*, and, as I said at the beginning, it does have a reasonable plot and is fairly well written. I suspect the main problem is a lack of editorial control here, with Pocket rushing to get the first book out before the writers have time to familiarise themselves with the show. On balance, *Bloodletter* isn't actually bad, and is pretty enjoyable, especially in the wonderfully tense scenes of its latter half. (6)

David A McIntee

In your face!

Straight to the point...

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Saucy Secrets...

"I can't think of anything funnier than wearing sparkly boots and a red g-string and posing naked against a Dalek! I don't think it did any harm...the Dalek didn't mind!"
Katy Manning, 13 March 1987*

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John Nathan-Turner, 28 August 1984

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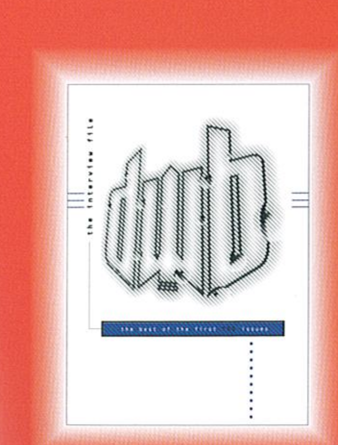

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